Modern

LITHOGRAPHY

n this issur

Color Trends
Budgetary Planning
Winning Posters
Survey of Dampeners
Report on Die Cutting
On the Job Training
Stone Age Memories







# Schirmer Music Selects GEVAERT

One of the world's largest music publishers, Schirmer's yearly offset printing output is estimated at 140 million pages of music. In an operation of this size, production costs must be kept at a minimum. *Problem*: to find a film economical enough for big-volume printing, precise enough to reproduce hairline detail. *Gevaert's answer*: Copyline O 71m Film (base thickness .004")

Schirmer finds that **Copyline's** high orthochromatic emulsion gives razor-sharp detail reproduction by camera or contact. A "must" when copy consists of proofs of meticu-

lous fine line hand engravings, as in Schirmer's case. Yet you pay no premium for this super-precise film!

You will welcome **Copyline's** light matte surface and backing that takes *any* retouching procedure in stride. Prevents Newton ring problems in making contact positives! And as a safety measure, this popular film has the latitude to tolerate minor miscalculations. Fast and flat drying, too!

There is a full range of Gevaert films available to fill *every* general or specialized purpose.

THE GEVAERT COMPANY OF AMERICA, INC. 321 West 54th Street, New York 19, N. Y.



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# You need MODERN EQUIPMENT to produce QUALITY WORK and BOOST PROFITS

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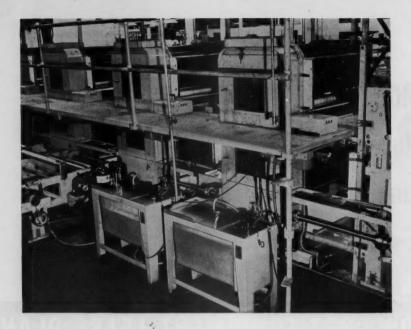
You'll find it profitable reading.

Flash Lamps Flip Top Printers Ink Fountain Agitators Ink Up Tables **Layout Tables** Lenses **Light Integrators** Luxometers **Optical Depth Gauges Photo Composers** Plate Coolers **Plate Developing Sinks** Plate Racks Press Wash-Un Machines **Printing Frames** Proof Presses Retouch Tables **Roll Film Dispensers** Screens Stainless Steel Sinks Step & Repeat Printers **Storage Tanks Storage Cabinets Stripping Tables Temperature Control Sinks Transparency Viewers Vacuum Frames Water Levels** Water Mixers

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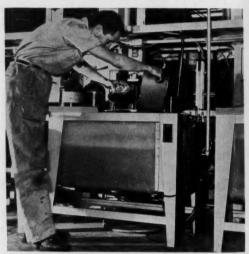
"Once we mix the fountain solution and switch on the pumps the Baldwin Water Levels take care of our water problems."

> **George Demarest Web-press Superintendent** Foote & Davies, Inc. Atlanta, Georgia

That, to Mr. Demarest, sums up the advantages of equipping the ATF 35" 4-unit offset press you see here with two #40 Baldwin® Circulating Water Levels.

He said: "The 40-gallon reservoirs supply all the fountain solution we need for the day's run. The pressman never has to worry about his water supply and he knows the level in the fountain will be constant right up to the time he shuts down. Once we mix the fountain solution and switch on the pumps the Baldwin Water Levels take care of our water problems."

Every feature of the #40 Baldwin Circulating Water Level is designed to give the pressman more control over water with less work on his part so he can concentrate on the other factors that affect quality. You'll readily see why pressmen—and management—go for features like these: provision for connection to the plant water supply . . . fill gauge that simplifies accurate formulation of fountain solution . . . motor and non-clogging pump in integral unit . . . easy-cleaning filter. Write for the illustrated folder that tells the whole story.



Pressman Donald Ledford adds gum and etch solutions to water in #40 Baldwin Circulating Water Level to begin day's work.

Baldwin® Products are protected by U.S. and foreign patents and patents pending

Manufacturers of Baldwin Ink Fountain Agitators • Baldwin Press Washers • Baldwin Water Stops • Baldwin Water Levels

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### Cover

McCandlish Lithograph Co. once again figured prominently in the annual outdoor poster competition in Chicago, with the Volkswagen poster, above, winning first prize. For other details of the contest, turn to page 37.

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### **MODERN LITHOGRAPHY**

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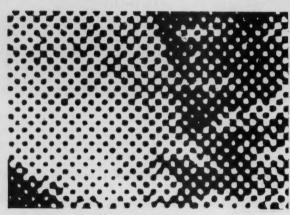
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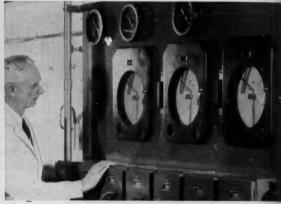
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FINER REPRODUCTION. "Micro-texturized" smoothness gives you clean, sharply defined and perfectly formed dots-no slurs or tails.



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UNIFORM GAUGE. Electronically controlled process assures uniform thickness, perfect face/body balance. Absence of low spots shortens make-ready.



BETTER SMASH-RESISTANCE. Excellent resilience reduces smash-up effect. HI-FI snaps back fast after each impression for long mileage, more sharp impressions per dollar.



LOWER OPERATING COSTS. Uniform gauge, lower printing pressure with no loss of dot clarity, top smash-resistance, faster make-readythey all add up to real economy.



# HI-FI BLANKET SURFACE RESISTS WEAR LONGER

# Revolutionary "micro-texturizing" process "tempers" rubber to produce remarkable smoothness plus long-lasting durability

You get maximum fidelity on every impression with HI-FI Blankets by Goodyear. And you get it at no extra cost.

Secret is Goodyear's remarkable new "microtexturizing" curing process. It produces a surface that combines smoothness, hardness and resilience to a precisely controlled degree for top-notch reproduction.

Run after run, you keep getting true-to-copy fidelity because HI-FI takes the punishment, and bounces back. Colors: red, green, bluegray, black. Available prepunched. For more details, call your Goodyear Distributor or write Goodyear, Printers Supplies Sales Department, New Bedford, Mass. Remember—lots of good things come from Goodyear.



"HI-FI quality takes the guesswork out of printing"-says Joseph H. Kenning, Offset Superintendent, United States Playing Card Company, Cincinnati, another satisfied HI-FI user.

"I can't take chances on a blanket's performance. The back of every playing card in a run must be the exact match of every other one. Even slight variations could throw out the whole job.

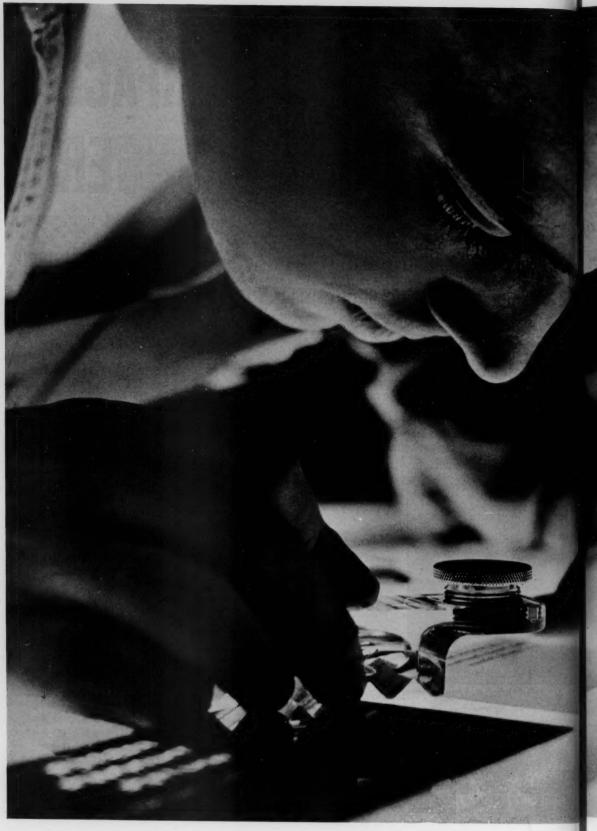
"That's why I like HI-FI Blankets. They produce sharp, clean dot formations every time. No blurs or smudged edges to cause irregularities. We get top-quality results consistently—even when there's an extra metallic color in some of our fancier designs.

"HI-FI Blankets really stand up, too. I've never used any that give me better smash-resistance—more mileage."



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Hi-Fi-T. M. The Goodyear Tire & Rubber Company, Akron, Ohio



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CRONAR Litho films . . . stable, consistent, "proven in use"

For camera halftones, line negatives, contact positives, color corrector masks—any process requiring a superior litho film, you know you're safe with a CRONAR Litho Film.

CRONAR Litho Films are extremely high contrast, ortho films with non-halation backings that insure maximum image sharpness, and clear completely during processing. They were the first graphic arts films on polyester base . . . and they've proven their superiority in leading shops throughout the world.

You can be sure there's a CRONAR litho film that will work efficiently for you. For more information ask your Du Pont Photo Products Technical Representative or your Graphic Arts Dealer.

ONLY CRONAR POLYESTER FILMS HAVE BEEN "PROVEN IN USE" FOR OVER 4 YEARS

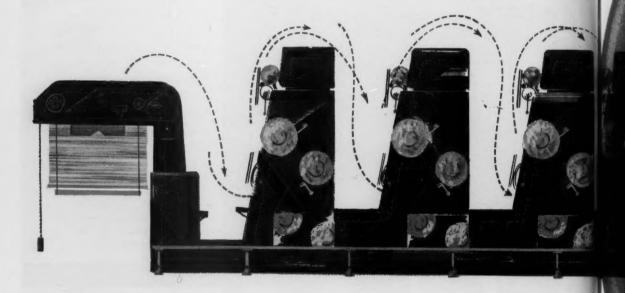
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Symbol and CRONAR are Du Pont trademarks for polyester graphic arts films.



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### clockwork!

### LABORATORY-FORMULATED FOR MODERN, HIGH-SPEED EQUIPMENT, MEETS SCHEDULES!

"The job's out on time—every time!"
That's what printers and lithographers say about Nekoosa Offset. They know that laboratory-formulated Nekoosa Offset combines outstanding printability with dependable press performance. When there are schedules to be met, Nekoosa Offset can be counted on to run through modern, high-speed equipment without costly, time-consuming slowdowns. And every job, large or small, black and white or full-color, comes through with superb, faithful reproduction.

Choose from 9 colors and white. Wide choice of finishes and weights.



VERSATILE

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NEKOOSA-EDWARDS PAPER COMPANY PORT EDWARDS, WISCONSIN Wills at Port Edwards and Nakosas Wisconsin and Potedam. New York

# IDEAL dependable press aids



Ideal products help maintain pressroom efficiency and finished product quality:

Ideal Yantone (Synthetic) Lithographic Rollers
Ideal Masterlith (Vulcanized Oil) Lithographic Rollers
Lithocraft Lithographic Rollers
Duroc Ink Storage Drum Rollers
Koraltone (Plastic) Typographic Inking Rollers
Plast-O-Dump® System of Measured Moisture
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Ideal Typocraft (Solid Synthetic) Rollers
Ideal Inkmaster (Vulcanized Oil) Distributor Rollers
DX Synthetic Newspaper Rollers
Flexocraft Rollers
Impression Rollers (all types)
Ideal Process Coated Rollers
Ace Graytone Rollers
Coating and Varnishing Rollers
Textile Rollers
Durogravure Rologravure Impression Rollers
Paper Mill Rollers
Urdeal Photoengravers' and Litho Proof Rollers
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### Other Ideal Products Guaranteed to Render Exceptional Service

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**Ideal Automatic Sectioning** Machine (for splitfountain work)

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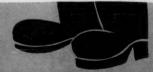
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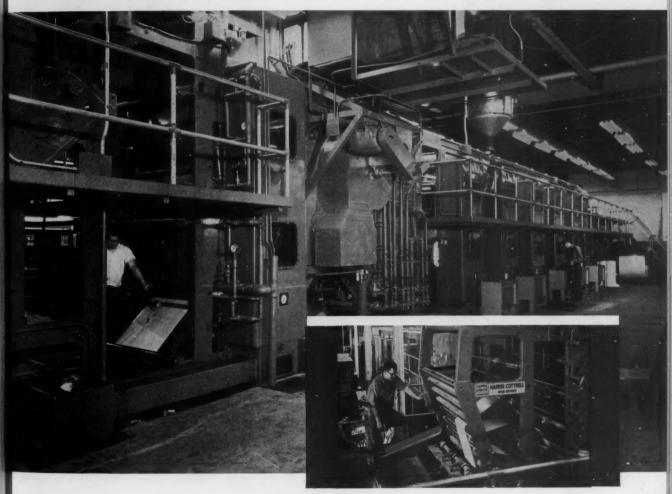
# What Hy Safran has to say ABOUT THE NEW

HARRIS-COTTRELL 35 x 50" WEB OFFSET

"This web offset was just what we needed to increase the over-all versatility of our plant and to place even greater emphasis on quality, highspeed specialization.

"Highly important to us in our selection of Harris-Cottrell's new press was the productive jaw folder (shown inset) that handles runs of 1200 feet per minute—ideal for our specialized publication printing. And with the 50-inch web width, we expect to get over 24,000 64-page,  $8\frac{1}{2} \times 11$ " signatures per hour . . . for top-quality work, that's really producing!"

This new Harris-Cottrell 5-unit, 10-color perfector is an all-around press for medium-to-long runs . . . and with its choice of two folders, is a versatile press in terms of products produced. It's the first in a new size range from Harris-Cottrell, and a major step toward rounding out our fast-growing web offset line. ■ Perhaps a Harris-Cottrell web offset 35 x 50" (or our smaller 22¾ x 38") can open up a whole new field of business for you.

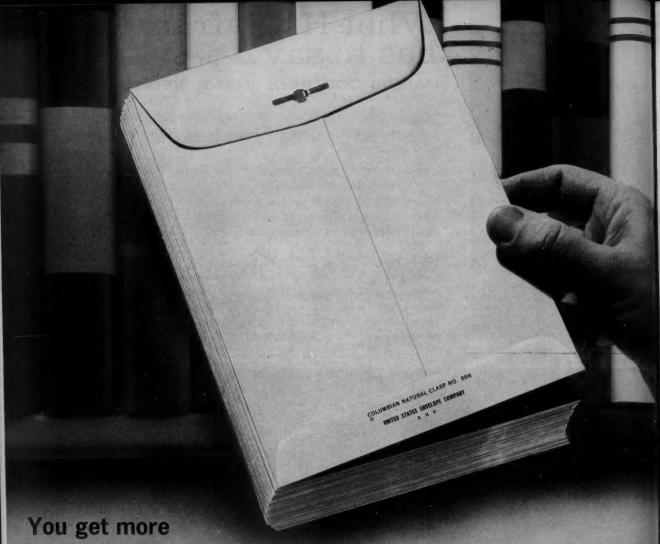




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12 Mechanic Street, Westerly, Rhode Island



### BEST SELLERS

### from United States Envelope

Famous Columbian Clasp envelopes from U.S.E. are the "work horses" of business and industry. Because more business travels in these sturdy, dependable envelopes, there's more profitable business for you when you recommend and print this well-known and respected

Columbian Clasps are just one of many best-selling U.S.E. envelope styles. And providing you with best sellers is just one of the many ways United States Envelope helps you ask for . . . and get . . . the envelope order, too!



### New Easy-Access box

for Columbian Clasp envelopes work like a drawer . . , allows envelopes to be removed from any box on the shelf without disturbing the others. Stock is protected from dust, yet ready for is stant use.



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# Ulano

The most versatile knife-cut masking film used in the graphic arts industry.

Wans RUBYLITH . . . . Eliminates brush opaquing—speeds platemaking sharpens dropouts-simplifies color separations - improves camera copy. Saves time and labor. Reduces overall job cost. For the Lithographer, Engraver, Artist, Screen Processor, Industrial Photographer Color Lab Technician.

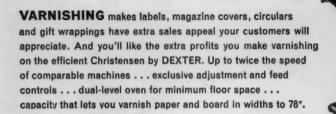
Wano AMBERLITH . . . . a companion film to Rubylith serves as a color separation medium which is used as the master on the camera copy board to secure hegatives or positives.

Walte today on your letterhead for your free technical brochure and samples of the complete Rubylith line.

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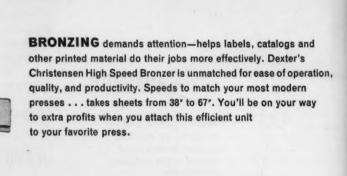
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Easiest-to-Apply... Easiest-to-Remove Bumper Strip

Rubber-Impregnated Pressure-Sensitive Stock

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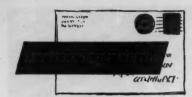
O VOTE STORY

Investigate your growing profit market in Flex-Stik Bumper Strips today—write today for samples, prices, information.





OVER 25 YEARS OF PRESSURE-SENSITIVE LEADERSHIP!



### **50X Magnifier**

Dear Sir

In your December 1960 issue, page 41, center column, the author discusses an illuminating magnifier with a 50 times magnification.

We would like to get the name of the manufacturer of this magnifier and would

appreciate your help in locating this.

C. G. Fleming,

Assistant General Manager Richardson, Bond & Wright Ltd.

We have checked with the author of the article and have found that the 50 x magnifier is handled by the K. Heitz Import Company, Lexington Avenue, New York. The instrument itself is known as the Omag.—Editor.

### Thanks from Canada

Dear Sir.

The Ontario Division of the Canadian Litho Club held its annual meeting last month. The club was unanimous in asking that I extend our grateful appreciation to you for the coverage in your magazine during the past year.

I am enclosing a brief article of our recent annual meeting showing the new officers. I am also enclosing a photograph of the incoming executive which you may care to use with the article.

Again, many thanks for your interest.

W. B. Thompson, Ontario Division, Canadian Litho Club

### Naval Official Visits N. Y. School

The Photo-Offset Division of the Manhattan School of Printing, 88 West Broadway, was recently visited by John Snure, supervisor of the United States Navy's Third Naval District printing plant. The objective of the inspection, according to Mr. Snure, was to become familiarized with the latest techniques in offset printing.

During his visit, students at the school showed Mr. Snure the most recent refinements in offset platemaking and printing. Included was the Nicohol process developed by the LTF, which improves the tonal quality of deep-etch plates while extending their life.

He was also shown various types of presensitized and wipe-on plates being prepared and run.

### **B&B** Names Cobb Mgr.

George L. Cobb, merchandising executive, has been named general manager of Brown & Bigelow, St. Paul, Minn. His appointment was announced by R. Carl Chandler, board chairman and chief executive officer of Standard Packaging Corp., with which Brown & Bigelow was merged last year.

Mr. Chandler, who had himself filled the post of general manager at Brown & Bigelow since the merger, also announced Mr. Cobb's election as a vice president of Standard Packaging.

Mr. Cobb was formerly vice president of Unimatic Merchandisers Inc., a division of Universal Match Co. He previously was president of S. H. Kress Co., variety stores chain, and of Zeller's Ltd., Montreal, Canada, also a variety chain.



More and more lithographers are depending on Jomac Roller Cleaners to break in and maintain their dampener rollers. They know that these time-saving units give improved roundness and trueness to new rollers and eliminate costly break-in time on press, clean heavily inked dampeners quickly and thoroughly, reduce makeready time, improve reproduction quality, and cut dampener cover costs by as much as 50%. More and more of them, too,

are installing Jomac Dampener Dryers to dry dampening rollers fast. Get all the facts today—write for details and prices,

And when ordering dampener covers, specify Seamol® and Flanol® or Unidamp.® They are top-quality seamless covers that will greatly improve reproduction quality.

JOMAC

Jomac Inc., Dept. L-1 Philadelphia 38, Pa.

"Jomac Sells Quality . . . and Quality Sells Jomac!"

### Meetings

Lithographic Technical Foundation, Educational Committee meeting, March 13, 1961; Members' and Directors' meetings, March 14, 1961; Research Committee meeting, March 15, 16; all meetings in Sheraton Blackstone Hotel, Chicago.

Web-Offset Section, PIA, annual meeting, Edgewater Beach Hotel, Chicago, April 19-21.

Lithographers and Printers National Association, annual convention, Arizona Biltmore Hotel, Phoenix, Ariz., April 30-May 3.

Direct Mail Day in New York, Hotel Commodore, May 2.

Southern Graphic Arts Association, 40th annual convention, Andrew Jackson Hotel, Nashville, Tenn., May 3-5.

National Association of Litho Clubs, 16th annual convention, Dayton Biltmore Hotel, Dayton, O., May 4-6.

Research & Engineering Council, 11th annual conference, Hotel Fort Des Moines, Des Moines, lowa, May 22-24.

Eleventh Annual Quality Control Seminar, Rochester Institute of Technology, June.

Technical Association of the Graphic Arts, 13th annual meeting, Hotel Deshler-Hilton, Columbus, O., June 12-14.

National Association of Photo-Lithographers, 29th annual convention and exhibit, Hotel Commodore, New York, Sept. 27-30.

### K.C.-PIA Boosts Printing

The Printing Industries Association of Kansas City has distributed 32,000 paper place mats, with a skyline view of Kansas City and the printing industry's place in the economy of the city, during Printing Week.

These colorful place mats with a message were used in all downtown hotel dining rooms and in many department stores and restaurants.

### Brown Honored in K. C.

William R. Brown, president and general manager of the Chas. E. Brown Printing Co., a division of Allied Paper Corp., was presented a plaque during annual Printing Week banquet in Kansas City, naming him the Graphic Arts "Man of the Year."

Mr. Brown is a former president of the Printing Industries Association of Kansas City.

### **Donnelley Celebrates 25th Year**

Elliott Donnelley, vice chairman of the board of R. R. Donnelley & Sons Co., recently marked his 25th year of service with the Chicago printing firm. In his "leisure" hours Mr. Donnelley serves as chairman of the board of a welfare organization, the Chicago Youth Centers, also as director of the Union League Club's Foundation for Boys Clubs, member of the Lake County (Ill.) school

board, Lake Forest Hospital Association board and trustee of Lake Forest College.

He's a former alderman and mayor of suburban Lake Forest, where he resides, and he just recently concluded a job as chairman of the graphic arts section of Chicago's annual joint Community Fund-Red Cross Crusade of Mercy to collect funds in support of some 150 welfare institutions.



AND NOW ...

# EZI-OUT\*

### ...for Zinc and Aluminum Plates

Gum blinding is probably the greatest single cause of difficulty on litho plates today. The methods used to remove gum from image areas normally employ materials that are injurious to the plate — examples are phosphoric acid, pumice, nitric acid. There is a definite need for a product that will remove the gum and regrease the image areas at the same time without harming the plate in any way. EZI-OUT is the answer.

### What EZI-OUT does

It removes unwanted gum easily from the image areas. At the same time it deposits a greasy film in the image areas, which brings back the ink receptivity of the plate. It does not cause a scum condition in non-printing areas—in fact, it removes scum from non-printing areas. It often improves the water receptivity of the non-image areas.

### **EZI-OUT Advantages**

Can be used on nearly all types of zinc, aluminum and bi-metal plates—deep-etch, surface, wipeon, and many presensitized plates. Savings in time—the gum is removed in minutes and the plate is quickly brought back, while conventional procedures or methods may take hours or might never remove the gum.

Low Cost — only pennies per plate.

New life for old plates—in many cases EZI-OUT can bring back plates improperly stored for as long as two or three years, even where the gum has crystallized over the entire image area. This can be done in minutes.

A mild solution, harmless for general use.

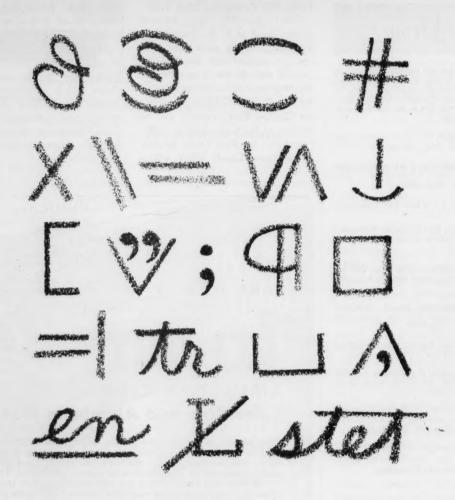


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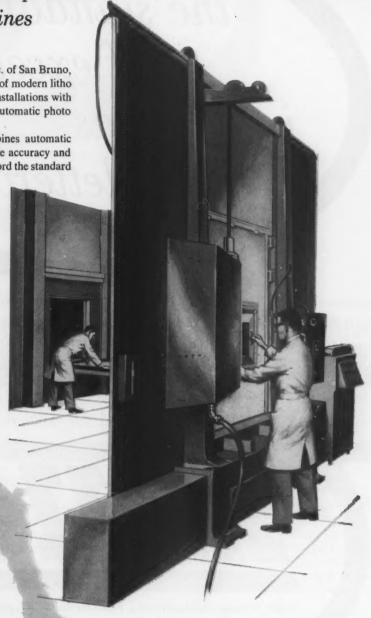
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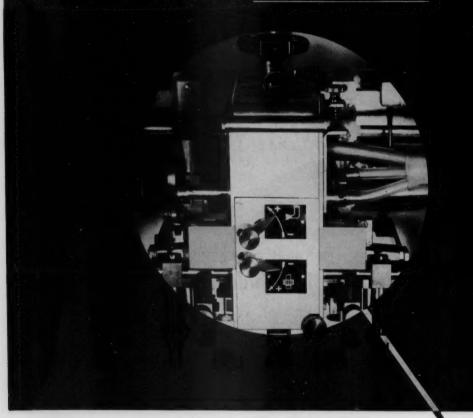
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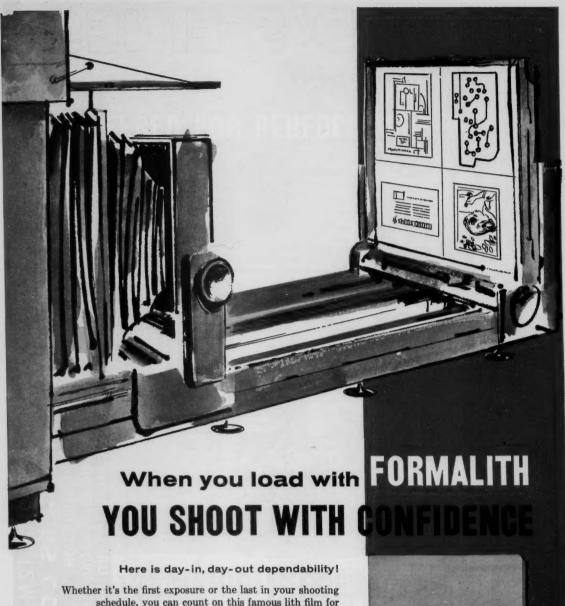
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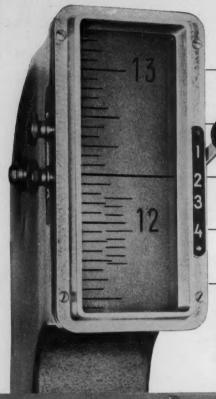
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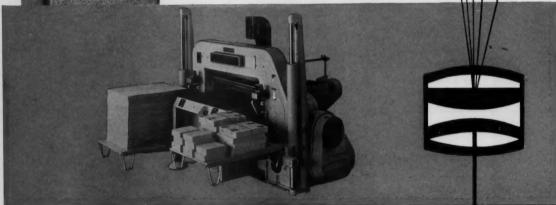
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28

### **EDITORIALS**

### 'Step Right Up, Folks . . . '

A LTHOUGH the first signs of Spring have yet to be seen in many parts of the country, the weathermen assure us that there-will indeed be an end to Winter, and with it the annual rash of conventions and exhibitions, both local and national in scope. Perhaps now is as good a time as any for suppliers to the graphic arts field to give some thought to the things they will be exhibiting this year. Some thoughtful planning by the suppliers will be helpful to them of course, and also to the thousands of lithographers who will attend the various exhibition booths in the months to come.

Anyone who has attended one or more of these exhibitions is familiar with the fact that some firms are almost constantly besieged with an overflow attendance, while some others are merely filled with salesmen sitting on their hands. What makes the difference between a successful exhibit and a mediocre one? ML doesn't pretend to have all the answers, but from the scores of trade shows our staff has attended in past years we have observed certain factors that seem to be important.

1. To start with, the exhibit should be planned well in advance, with one person designated to coordinate all planning. Will the basic booth design be changed this year? What products or services shall we concentrate on? Who will staff the booth? All these questions need to be considered months before the show, to assure that everything will run smoothly.

2. Physical plans for the booth, of course, should take into consideration shipping and erecting problems. How many times have lithographers strolled through exhibition areas on the opening day, to find that half a dozen or more companies still are struggling feverishly with overly complicated exhibits? In addition to losing valuable exhibiting time, this situation can be a real source of embarrassment to the supply firm. The trend nowadays is toward the

self-contained exhibit, which folds easily and compactly for shipment and can be put up in an hour or less.

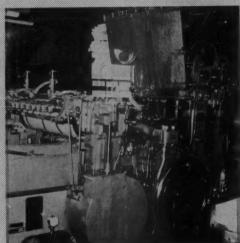
3. Is a gimmick worthwhile? Perhaps a third of all exhibitors use some sort of gimmick to draw crowds to the booth. This may be a give away, a sexy model, a contest or a drawing. Other firms frown on this sort of attraction, in the belief that it is undignified and doesn't really sell the product. ML feels that the gimmick approach, within bounds, can be very effective in drawing people to a booth, but even more important is having something worthwhile to talk about after you get them there. Is the product on display the same old thing with only a new coat of paint, or has it been sufficiently improved by design or construction to warrant attention? If there's nothing to see, the crowds won't hang around, no matter how good the initial attraction.

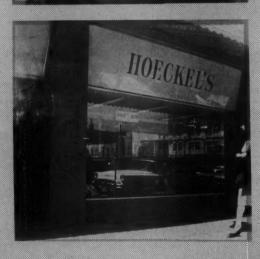
4. Among the more successful exhibits of recent years have been those which employ actual demonstrations of products or processes, at regular intervals. Some employ movies or slide films with a recorded or live commentary, others are less formal, featuring one or more company representatives giving shirt-sleeve demonstrations whenever attendance warrants.

5. Do you want to attract everyone to your booth, or just those few who are potential customers? If the latter, then the exhibit should be designed to appeal specifically to the man who signs the check or will recommend a purchase. The advertising manager—and perhaps an advertising agency—can be helpful in this regard.

6. Now, about the actual operation of the booth. Seems to us that the exhibitor should guard against two problem situations—the empty booth with salesmen talking to each other and—just as deadly—the jam-packed booth where no one can carry on an uninterrupted conversation with a prospect. Idle (Continued on Page 127)







### Hoeckel's

By Wendell McWilliams
Colorado Correspondent

THE STORY goes that C. F. Hoeckel jokingly turned down the opportunity of going to Texas to steal horses, because "I couldn't see why we couldn't steal them right here." The place was Denver and the time the 1880's, when Mr. Hoeckel arrived in the city with an adventurous group of men, broke and hungry.

Instead of becoming a "horse thief," the explosive and colorful man from Germany set about becoming a respected business man and founder of a major stationery outlet in Denver, which still bears his name.

With characteristic individualism he declared that he started the stationery business when he lost his job as stationery purchaser for the Denver and Rio Grande Railroad, He lost his job, he said, because he insisted upon keeping his dog and her litter of puppies in the office after he was told to remove them.

The business he then originated was, and is today, officially named "the C. F. Hoeckel Blank Book and Lithography Company." It is better known in Denver as "Hoeckel's." Today Hoeckel's is, in the stationery line, close to the largest in Colorado. The company is now operated by F. J. Dunst Jr., as president, and his uncle, A. J. Dunst, who is secretary.

About 40 per cent of Hoeckel's business consists of forms and other legal matter for courthouses and county and state offices, Election

F. J. Dunst, Jr., president of Hoeckel's, leading Denver stationery and litho company.

Kelly press is one of several offset presses used by the Colorado firm.

Street view of Hoeckel's store in 1700 block of California St., downtown section.

### Wins Friends with Election Guide

forms provided the bulk of the firm's business before the presidential election last year.

"A special promotion of our firm is an Election Guide which we send to each county clerk in the state who places an order for election materials with us," F. J. Dunst said. This book is highly valued in the clerks' offices, according to Mr. Dunst. "The features which make it so useful include all the new laws or changes in election laws. All corrections are included, and the people who use them can depend upon their being right."

Other information in the book includes condensed information about elections, by subject. For example, it gives requirements for registration, posting of notices, absentee voting and other pertinent facts. One section is a summary of dates which serves as an index of primary election procedure.

### **Public Relations Tool**

Prior to the book, which was originated by Hoeckel's in 1926, anyone wanting such information had to pore over a variety of law books. The book serves as an invaluable public relations tool for the firm and helps in holding the state and county business for the company, Mr. Dunst feels.

He believes that fast service and more complete lines of forms are other factors which have contributed to the firm's success.

Another big part of the firm's business is stationery forms for banks. Most of the large banks in Colorado are customers of Hoeckel's.

Mr. Hoeckel began his business as a stationery store with a ruling machine. A printer was located next door to him at 17th and Lawrence, which was in the heart of the Denver business district in those days. The neighbors interchanged services as needed.

Subsequently Hoeckel's branched out to five stores, lined side-by-side along the street. Today, after three moves, the five departments are housed in a single building in what is now the center of downtown Denver. Besides the stationery store, the other departments include office furniture, printing, lithography and bindery.

The stationery department employs 12 of the company's 50 employes. Of these, six are salesmen who sell all products and services of the company. Four salesmen work in Denver exclusively, and two (in addition to Mr. Dunst) travel the territory at least part of the time. Salesmen do not work separate territories. They do have individual accounts, but two different salesmen may have accounts next door to each other. Salesmen are paid on a commission basis exclusively.

In its printing department Hoeckel's manufactures many of the items it sells, but some are purchased outside. Hoeckel's trading area includes all of Colorado and parts of Wyoming and Nebraska.

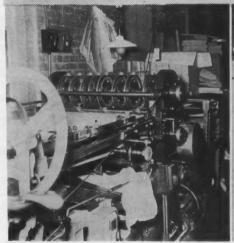
An example of how the company provides special service when needed is the time that the International Assessing Officers Association wanted lists of its registration for the opening session of a convention. They gave the list, on  $3 \times 5''$  cards, to Hoeckel's at 5 p.m. Monday evening. By 7:30 the next morning, 950 sets of 25 pages had been printed, collated and delivered.

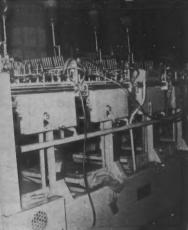
Mr. Dunst keeps up with new trends and developments in the industry by reading the trade journals and by sending company representatives to industry conventions.

### \$100,000 Inventory

The average inventory at Hoeckel's runs in the neighborhood of \$100,000 (Continued on Page 131)

Colorado moter vehicle tax forms (left) run through the perforating machine. Didde-Glaser collator (right) is used in bindery to assemble one of many booklets.





### What the LITHOGRAPHER Should

By Faber Birren
Color Consultant,
General Printing Ink Div.,
Sun Chemical Corp.

THERE is no doubt but that color has become an important economic force in modern times. Business thrives on efficiency of production, rapid sales turnover, profitable volume - and relief from unsold stocks or inventories. Color has already contributed to these aims in many and various ways, ranging from the reduction of employe eye strain, to increased morale and even improved maintenance as has been demonstrated in many industries. But it has made its greatest contribution in the field of marketing through advertising and packaging. And it has tremendous potential in packaging.

From remarks made at a press luncheon sponsored by the General Printing Ink Division, Sun Chemical Corp., Feb. 8, 1961. Therefore, where color is concerned, research now becomes a vital tool. For example, through color, business can increase the efficiency and effectiveness of its sales, gain competitive advantage and thus achieve a volume and profit commensurate with an expanding economy. And it is only through research that business can eliminate that which is temperamental and unreliable about color acceptance and get at the basic and essential human motivations in a fairly orderly and reliable way.

Importance of Inks

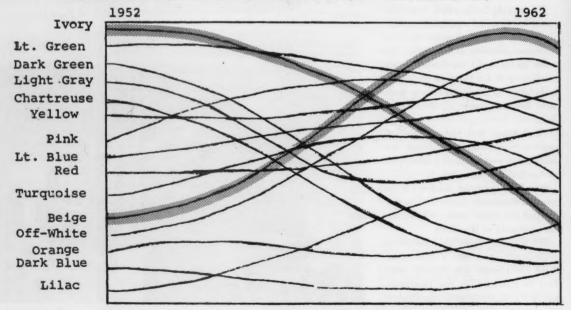
It is quite significant that printing inks occupy much of a key position in the realm of color. They are the medium by which visual interest is stimulated and products displayed in their full reality. In advertising, no one doubts the necessity of color any more. It is part and parcel with modern times. In attention value, color

holds at least a 50 percent advantage over black and white. Today it would be academic to ask if color has value. A more pertinent question would be to wonder if modern business could do without it.

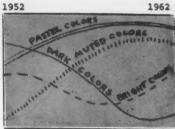
Color is an emotional thing, universally enjoyed for itself and without the need for reason. If a good color will help the sale of a mediocre product; a poor color would spoil the chances of a superior one. People are likely to feel about color as they feel about religion or politics. There is no sense in arguing with them. If what they see does not appeal, rejection will be spontaneous and absolute. But, as in religion and politics, feeling about color tends to be similar between large groups of people at a given time. That is why market studies are important.

Any supplier of a basic coloring material, such as printing inks, ought to be aware of the end uses of what

How colors rise and fall in public favor over the years. Note decline of ivory since 1952 and ascendancy of beige.



### Know About Color Trends



he makes. It is important, of course, to have competent technical skill; but it is equally important to know about color and people and to spread all possible light on human responses, motivations and actions. The whole purpose is to get more out of color, use it effectively and profitably, and pre-test its acceptance in the American market place.

### **Color Questions**

Color research as related to printing inks involves a number of engaging inquiries, such as:

· In advertising and direct mail, what colors or elements in color gain attention, build up memorable images, invite reading and cause pleasure? For one thing, it has been found that good advertising should echo or reflect current fancies in color in order to appear timely. Thus a general knowledge of color trends has direct application-for there is a relation between what people like at a given time and what will look fresh and contemporary on a printed page.

. In packaging, what is known about human vision, emotional compulsion, even physiological reaction? There is little sense in asking for personal opinion. Response to a package in a super market will be impulsive and often unconscious. With color, factors of beauty must be built upon the studied reactions of eyes, minds and emotions.

Back of the color problem at large is a need to measure constantly changing trends. Ten years ago, people delighted in strong colors such as forest green, flame red and chartreuse for their homes. This preference then shifted toward pastelspinks, aquas, yellows; then toward muted colors, such as beige and offwhite, which today sell best in virtually all consumer products from paints to textiles, carpeting, automobiles and down to outboard motors.

(Continued on Page 135)

### The Desire for Constant Change

YOLOR trends in America exist for the simple reason that people seldom want the same thing twice. They exist also because of a high standard of living in which factors of appearance are in every way as important to the good life as price and utility. The American economy is often criticized for "forced obsolescence." Color admits no such indictment, for it symbolizes pleasure in beauty-the new suit or dress, the new furniture, coat of paint, which give dignity and attraction to life and have great tangible worth.

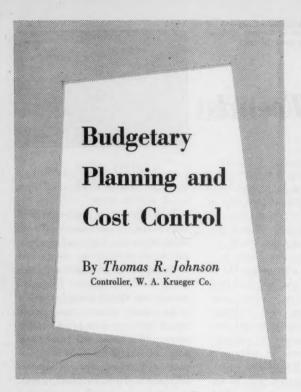
Color trends in high fashion move in rapid cycles, and certain of its fancies enter volume fields where the cycles are slower. In home furnishings, a full turn of preference will usually take about 10 years; from colors of bright contrast, to pastels, to muted hues and back again to the more vivid palette.

Color may have intrinsic charm-like music and painting-but human taste is discriminating. In commercial products, in many forms of printing and advertising, change is the constant order of the day. What was liked yesterday may be rejected tomorrow. What is strange about color is the fact that trends never seem to get out of hand. The shift from old colors to new ones will follow a fairly consistent pattern. While this may be difficult to predict, intelligent research can be used to plot a reliably accurate course and to make likely channels of color acceptance for

In a big and general way, sharp colors and deep colors were wanted a decade ago. The movement was then toward light tones and pastels-plus certain "earth" colors such as beige. America has just about passed the peak of the pastel range, the cycle is turning fast, and the nation is now embarking upon another bold expression.

Off-white has been one of the most pronounced trend colors and has influenced numerous products, telephones, automobiles, even outboard motors. Lilac, which has come up suddenly, will guite probably go out almost as fast. Red has held its own. Some variations of it will sell well at all times. The old flame red of the 'fifties will no doubt repeat itself in the 'sixties. Orange, a favorite in high fashion, has not taken well in mass markets, except in a few textiles. Otherwise, countless other colors, not charted, lie dormant or waiting to be exploited.

Color is no mere frill or luxury. It has become an economic force in modern business. As such, it must be used with reason and purpose—and sound research is one sure guarantee of effectiveness and profits.—Faber Birren. ★)



THE TERM budgeting is frequently subjected to erroneous connotations. For example, it is often assumed that business budgeting, like governmental budgeting, provides for an appropriation of specific amounts for particular functions or projects. Another common misconception is encountered in the application of the term to an arbitrary establishment of expenditure limits in a given area of the business.

Budgeting, as it applies to the management function, is neither a fixed appropriation of funds nor an arbitrarily imposed ceiling on expenditures. It is an over-all "blue-print" or comprehensive plan of operations and actions, expressed in financial terms, to which the element of control has been added.

In its broadest applications, the objectives of a budgetary program are two-fold:

1. To plan all phases of a company's operations so as to yield the maximum long-term return on investment, and

2. To control operations in order to assure the attainment of planned objectives.

### Advantages of Budgeting

A well designed, properly installed and effectively administered program of budgetary planning and control offers the following advantages:

1. It provides a reliable means of projecting operating results for the budget period.

From an address delivered as part of a panel discussion on "The Financial End of Lithography" at the 28th annual convention of the NAPL, Chicago.

- 2. It acts as a guide in establishing financial control policies, including those relating to capital expenditures, inventory investment and cash position.
- 3. It establishes a realistic basis against which to measure actual results.
- 4. It necessitates coordination, teamwork, and improved communication among the various segments of the business.
- 5. It promotes an atmosphere of profit-consciousness and creates an awareness and understanding of cost throughout the organization.
- 6. It induces planning at every level of supervision and management, thereby providing an excellent vehicle for management evaluation and development.
- 7. It supports the practice of "management by exception" by highlighting significant variations from the plan, and pinpointing areas requiring managerial attention.

### Some Limitations of Budgeting

In addition to the many benefits of a budgetary program, consideration must be given to limitations which sometimes arise from misconceptions of what a budget is and how it should be administered. Some typical examples are:

- Failure to realize that budgeting is not a substitute for sound operating programs or good business judgment; it is a tool to be used by competent management in directing and controlling the activities of the business.
- Failure to recognize the importance of sound human relations. Good results can be achieved only through the coordinated efforts of many people at various management levels.
  - A tendency to over-plan or over-control.

### Pre-requisites for Effective Budgeting

A fundamental requirement of successful budgeting is a soundly constructive organization with clearly defined areas of responsibility and authority. The attainment of objectives rests with the managers and supervisors of the various functions of a business and it is, therefore, essential that there be no question as to who is authorized to make certain commitments or who is responsible for producing definite results. Other prerequisites include: (1) Support of top management, (2) Definite assignment of responsibility for the budget function in order to ensure proper organization and coordination of the program, (3) Adequate and accurate recording (accounting) of all transactions, providing for allocation of controllable expenses to functional responsibility, and (4) Prompt control reporting with emphasis on corrective action rather than on explanation of variations.

Because of the number of people and the various interrelated actions and decisions involved in the preparation and execution of a budget plan, it is essential that responsibility for coordination of the over-all program be assigned to one individual, preferably an executive of the company. This individual is, in a majority of cases, the controller. The controller's responsibilities, as described in a prominent company's budget manual, are as follows:

All forecasts and budgets are to be prepared under the direction of the controller's office. Specifically, the controller's office will:

1. Define the policies and procedures under which the budget plan is to operate.

Aid and advise in the preparation of forecasts and budgets, defining the form and manner in which the necessary detail is to be prepared.

3. Schedule the time for submitting the required data.

4. Delegate responsibility for the preparation of certain forecast and budget data.

5. Assemble and publish forecasts and budgets.

6. Provide for the accounting of actual income and expenditures and the details necessary for the operation of the budget plan.

7. Analyze, report and interpret comparisons of actual results as against the budget.

The division manager, plant managers and administrative department heads at this company are to be responsible for the preparation of their budgets and for submitting the required budget information to the controller's office according to schedule. They are also to be responsible for the execution of their respective budgets."

A budget committee, consisting of representatives of the principal departments, is commonly employed to promote cooperation. Such a committee affords the budget manager an opportunity to maintain effective liaison with these important activities and facilitates the flow of information between the operaing divisions and the budget department.

### **Installing the Program**

A budget program, obviously, will be fully effective only if it encompasses the entire organization; a complete installation should be the ultimate goal. This may be accomplished in gradual steps by introducing the program to limited areas of the organization during the break-in period.

Establishment of proper climate is also essential to the success of the program. A well designed educational effort is the best means of indoctrinating supervisors with the philosophy of budgeting as a principal tool of successful management. To avoid the possibility of misunderstanding, participating personnel should be provided with written instructions which spell out the procedures and time schedules to be followed.

### **Profit Planning**

The development of budgeting at W. A. Krueger Co. has been a process of evolution. In 1952 our "budget" consisted of expense estimates, based almost entirely on past experience, prepared by the accounting department for the sole purpose of establishing standard hourly cost rates. Since that time, the program has been expanded gradually, culminating in 1960 in the introduction of our profit plan.

Before discussing the nature of our program, it might

be helpful to review briefly the history of our company.

Founded in 1934, W. A. Krueger Co. employs more than 300 persons and serves approximately 400 customers throughout the country. During the past 10 years, the company has grown substantially. Sales have increased 256 percent; earnings before taxes, 527 percent, and net investment in plant and equipment, 530 percent. This rapid growth has been accompanied by increased complexity and ever-increasing demands on the time of management. We believe that our profit planning program will contribute significantly to the effectiveness of our management by enabling them to concentrate on areas of exception which require their attention.

Our long-range planning, at the present time, is limited to the areas of sales, capital expenditures and organizational requirements, covering a period of three years. It is our intention, ultimately, to coordinate long-range plans for every major activity of the business.

Our annual (short-range) profit plan is composed of the following elements.

- 1. Management plan or statement of basic objectives.
- 2. Sales forecast.
- 3. Manufacturing-cost budgets.
- 4. Administrative, selling and other expense budgets.
- 5. Capital expenditure forecasts.
- 6. Working capital, cash and balance sheet forecasts.

Management Plan — The budget committee, consisting of the president, the vice presidents of sales and production, and the controller, meets early in the fourth quarter of the current fiscal year. This meeting is for the purpose of establishing the basic objectives which are to serve as a guide to all levels of management in preparing and carrying out the plan during the coming year. Such objectives normally deal with desired sales volume, net income for the period, financial position, capital expenditures and cost reduction objectives.

Sales Forecast — The sales forecast is the foundation of our profit plan. Each salesman is provided with statistical data on past sales, as a guide for making his estimates. Salesmen are required to forecast sales for the first quarter of the budget period, by months and, for the balance of the year, by quarters. The individual forecasts of the salesmen are reviewed by the sales manager and revised as necessary.

When the sales department feels that it has arrived at a reasonable and conservative forecast of sales for the coming year, the schedules are forwarded to the controller's office, where they are checked for mathematical accuracy and sumarized for presentation to the budget committee for approval. During the year, quarterly sales forecasts are up-dated and projected by month.

Manufacturing Costs—Manufacturing expense budgets, in addition to providing a basis for establishing monthly allowances against which actual expenses can be measured, serve the purpose of determining standard expense rates for each cost center, which are incorporated into our standard costs.

a. Direct materials (paper, ink, outside services, etc.)

are estimated on the basis of their historical relationship to sales. Material costs are deducted from budgeted net sales to arrive at what we term Value of Production. All operating expenses are related to this base in our budget reports.

b. Chargeable (production) hours are determined for each cost center on the basis of past experience, with consideration given to known or planned changes in equipment and production methods. Manning tables are prepared for all departments and manpower requirements are compared with net available manhours, after giving consideration to holidays and vacations. This analysis facilitates the establishment of personnel training and recruitment policies for the coming year.

c. Direct labor is computed for each cost center by applying average labor rates, adjusted for standard productivity factors, to budgeted chargeable hours.

d. Indirect labor is comprised of two elements: Salaries of supervisory and clerical employes, and wages of material handlers, floor-help, etc. Salaried expense is readily determined from approved salary schedules. Wages are budgeted on the basis of planned activity levels in the various manufacturing and service departments.

e. Supplementary labor costs, or "fringe" benefits, including holiday and vacation pay, welfare, insurance, payroll taxes and planned premium pay, are related to total labor costs.

f. Other variable expenses, controllable in part or in their entirety by the foremen, are budgeted by the various plant departments, with appropriate consideration given to the variability of the expense items in relation to anticipated levels of activity.

g. Fixed expenses, such as depreciation, property taxes, insurance and other book charges are calculated by the accounting department.

Administrative, Selling and Other Expense — Budgets for administrative, selling and other expenses are prepared in much the same manner as budgets for manufacturing expenses. The respective department heads are responsible for the preparation of their budgets and the control of expenses through proper utilization of personnel, implementation of policies and execution of plans.

Capital Expenditures — Capital budgeting is, without question, one of the most important and difficult areas of managerial decision. Unwise capital expenditures can impair the financial position of a company, while, conversely, failure to make wise investments inhibits healthy growth.

In planning capital expenditures, we give consideration to effects on working capital, new markets, sales, return on investment and alternate methods and costs of financing. Requests for capital appropriations are classified as to purpose (additions, replacements, cost reduction, welfare, etc.) and must show estimated costs for each project. All requests are reviewed by the budget committee and, following approval, become part of our profit plan.

Approval at this point, however, does not constitute authorization to make commitments; it is only an appropriation for budget purposes. Final approval must be obtained on each project in excess of \$100 at the time the expenditure is to be made.

### Putting the Plan Together

The budget schedules, submitted by department heads and officers responsible for or most conversant with the various operations, are assembled by the controller's office, and tested for reasonableness in view of anticipated volume, past experience and future requirements and plans. Following review and approval by the budget committee, the various schedules are incorporated into our master plan.

Once a realistic profit plan has been developed, it should be used to measure performance. All management reports should contain both actual and budget information and should be designed to encourage top management to look to their subordinates for explanations of variances and methods of correcting them. The basic requirements for effective reporting are:

- 1. Departmentalization of activity and responsibility.
- 2. Valid comparisons.
- 3. Useful reports.

Control of amount and timing of information flowing through the organization is also important and should be given careful consideration and continued attention. Our budget reports consist of complete monthly statements, supplemented by weekly reports on labor utilization and production performance. Excessive variances are analyzed and corrective action taken as required.

It has been said that one of the best measures of the effectiveness of management is a comparison of actual financial results with planned results. If the budget is properly used, it will provide adequate and automatic control at every level of management.

If the principles of responsibility accounting are followed, the budget will be set by the same individual who is charged with getting the sales dollar or committing the company for the expense. When each manager challenges his every action with such questions as "Is it in the budget?" and "Will it help us meet our objectives?," then you have achieved the basic objectives of a sound budget program.\*

Budgeting . . . is neither a fixed appropriation of funds nor an arbitrarily imposed ceiling on expenditures. It is an overall "blue-print" or comprehensive plan of operations and actions, expressed in financial terms!



Volkswagen poster (Competition Motors Distributors, Inc.) lithographed by McCandlish, won the First Grand Award (Gold Medal) at the 29th National Competition of Outdoor Advertising Art. Doyle Dane Bernbach, Inc., is the agency, Bernie Gardner the photographer, and Stan Jones the art director.

# McCandlish Lithographs

# WINNING POSTER

McCANDLISH Lithograph Corp., Philadelphia, was the producer of two of the top three awards last month in the 29th National Competition of Outdoor Advertising Art, sponsored by the Art Directors Club of Chicago. Placing third was a poster lithographed by Gugler Lithographic Co., Milwaukee. The McCandlish posters were for Volkswagen (First Grand Award) and the Genesee Brewing Co. (Second Grand Award) Gugler's winner was the Third Grand Award poster for Swift & Co.

Announcement of the winners was made by Herbert S. Bull, president, ADCC, and executive art director, J. Walter Thompson Co., who reported that the nearly 1,000 designs submitted was the largest in the competition history. A jury of 18 art directors judged the posters. The Volkswagen poster was produced by Doyle Dane Bernbach, Inc., the Genesee Brewing Co. poster by

Left: Genesee Brewing Co. poster lithographed by McCandlish won the Second Grand Award (Silver Medal) in the competition. McCann-Marschalk Co., Inc., is the agency, Horn-Griner the photographers, and Arthur H.

McCann-Marschalk Co., and the Swift & Co. poster by McCann-Erickson, Inc.

In addition to the three top awards, the jury selected first, second, and third winners in a number of classifications, including painted displays. Jackson Brewing Co. (Doherty, Clifford, Steers & Shenfield, Inc.) received the first award in the Painted Bulletin classification, and Morton Salt Co. (Needham, Louis and Brorby, Inc.) captured first place in the Embellished Painted Bulletin classification.

Commenting on the selections of this year's jury, Charles Ax, competition committee chairman, and creative director, N. W. Ayer & Son, Inc., said: "Exceptional designs with many fresh new approaches to outdoor copy distinguished the record number of poster and painted bulletin entries in this competition. Especially notable was the resourceful handling of typography in support of the design. I would say that the competition was the most 'competitive' in the long history of this annual event."

Presentation of medals and citations will be made at a joint awards banquet, April 18, at the Sheraton Towers Hotel, Chicago, sponsored by the ADCC and National Society of Art Directors.\*

Hawkins III the art director. Right: Swift & Co. poster lithographed by Gugler won the Third Grand Award (Bronze Medal). McCann-Erickson, Inc., is the agency, R. Koropp, artist, and James Sherman, art director.







# DIE CUTTING

By Lawrence H. Haskins, Jr. Chief Engineer, Into-Roto Machine Co. Richmond, Va.

IN general, die cutting is that operation applied to shaping the outline of the product, whether it be a tag, a label, an envelope or a folding paper box. By far the greatest volume of work produced by die cutting is, of course, the folding paper box, and it is with respect to this field that most of my thoughts will be directed.

The amount of progress in any specific area increases with the passage of time exponentially, like money. In the beginning when there is little, the growth is slow; but as the growth is added to that which was already there, it accelerates and spreads almost beyond comprehension. Progress in the field of die cutting is still very young. The space of time during which the Printing Craftsmen have been holding annual conventions has been practically the total progress in the field. We still have the greatest progress ahead of us,

The die cutting operation involves a piece of machinery which has as elements a knife or a forming edge of some sort, an anvil and the means to press the two together with sufficient force to have the desired effect on the material placed between them.

Quite naturally, these basic elements have been put together in different ways with the result that we have to consider different configurations of die cutting machinery to discover the problems and the solutions of these problems that lead from one to the other and sometimes back again to the first.

These various configurations allow us to classify die cutters, first with respect to the configuration of the die and the anvil.

# Platen Type

In the platen type die cutter, both the die and the anvil are flat and are supported by very heavily constructed platens which, upon closing, force all the cutting edges through the material and against the anvil at one time. Both the most ancient and the most modern die cutters are of this configuration.

The platen type die cutter has taken many forms, depending upon the means used to open and close the platens. In most cases, the platens are opened and closed by eccentrics or cranks; one platen is here stationary while the other is moved to allow feeding and discharging material. In some special cases, both platens are reciprocated in one plane while one of the two is simultaneously reciprocated in the complementary plane to allow operation on continuously moving material.

The platen type die cutter, again depending upon the specific design, may be sheet-fed by hand, automatically sheet-fed or web-fed.

## Cutter-Creaser

The second general configuration of die cutter is one in which the die is flat and the anvil is cylindrical. This is the familiar flat bed cuttercreaser which has enjoyed the widest acceptance until very recently. This type die cutter is sheet-fed either by hand or by automatic feeders. The cylinder rotates continuously while the die reciprocates. The cylinder is raised and lowered by an eccentric so that on the cutting cycle, when the cylinder is in the low position, the plane of the cutting edges of the die is tangent to the cylindrical anvil surface. The cylinder completes two revolutions for each sheet of material processed.

# Rotary Die

The third and last general configuration of die cutter is one in which both the die and the anvil are cylindrical. This is the so called rotary die and is web fed.

In any discussion of die cutters, we need to say something about the types of dies which can be used. In most general use is the steel rule die which is flat and is applied in either platen or flat-fed die cutters. This die is constructed by bending sections of steel cutting rule to the desired shape and then locating and supporting these sections with accurately cut blocks of wood so that the whole assembly may be locked in a chase for handling and for locking in the die cutter. It may be called either a block or a jig depending on whether the wood is in individual pieces or blocks or whether it is one piece which is partially cut on a jig saw to accept the formed cutting rule.

More permanent forms of block dies may be constructed using metal or impregnated plastic for the blocks.

In the case of steel rule dies, the anvil is a continuous surface, so during the die cutting operation the sheet of material being processed remains in the same plane and is purposely retained that way by making small breaks in any otherwise continuous cut. This leaves tabs which are later broken to separate the scrap material from the product,

Also applied in many instances in the platen type die cutter is the malefemale die. This is a precision punch and die set in which either the product or the scrap is sheared exactly according to the cross section of the punch and separated physically from

From an address presented at the 41st annual convention of the International Assn. of Printing House Craftsmen, Inc., Atlanta.

the sheet, allowing the remaining material to pass after the punch has been withdrawn. In the special case where the product is sheared out and forced through the die, it is termed an extruding operation.

Rotary dies are usually constructed following the steel rule die principle and utilizing the anvil. The cutting edges, however, are machined and ground on special pantagraph machines to produce the compound curvature required. The male-female die principle is used on rotary machines also, but is restricted to work requiring the punching of round holes of small diameter.

# **Pros** and Cons

Now, in order better to understand the trends that progress has followed, I will review some of the advantages and disadvantages of the three general types of die cutters.

An advantage for the platen type is that it utilizes the flat steel rule die. This die is easily and economically made. The anvil is also flat, making the preparation of the contour and the performance of cutting make-ready more convenient.

It is generally agreed that creases pressed in the material in the platen die cutter are superior to those rolled in on the flat-bed or the rotary die cutters. Die life on the platen cutter is superior, something of the order of 10 million impressions being attained.

The platen type die cutter is the only one of the three which can be hand-fed, automatically sheet-fed or web-fed. Automatic sheet-feeders are allowing production at the rate of 6,000 sheets an hour and web feeding allows production up around 12,000 impressions an hour.

On the negative side of the platen die cutter is the necessity for massive construction to provide the rigidity required for deflection free impression. The impression force may range up to 500 tons on a 36 x 45" die. Any deflection of either platen results in excessive cutting make-ready which takes time and reduces die life. The average die cutter of this size weighs about 30 tons.

Automatic feeding on the platen

die cutter is somewhat complex. For sheet feeding, chain carried gripper bars are arranged to circulate around the upper platen and on each impression, one bar must pass completely through the die opening. This system is inherently accurate but rather limited in speed. On the other hand, web feeding does not require gripper bars, but intermittent feed mechanisms acting through friction on the surface of the material lack slightly in accuracy while being capable of more than double the production speed.

Web-fed platen die cutters, although more efficient than the sheetfed, still waste time during the cycle since the web cannot move when the die is at or near impression. Most models have the web moving during 75 per cent of the cycle with peak web speed through the die opening 170 to 200 per cent of the average web speed. The practical speed limit at which a free web can be moved is about 1,200 feet a minute, so it would appear that the best attainable average web speed through the platen die cutter would be 650 to 700 feet a minute. Some are operating today at better than 500 feet a minute.

The flat bed die cutter utilizes the flat die and has therefore the advantages already enumerated in this respect. The anvil, or cutting jacket, however, is cylindrical and therefore more difficult to work on preparing the counter and performing the cutting makeready.

The contract between the flat die and the cylindrical anvil is only a

Lawrence H. Haskins, Jr.



line; therefore the impression force required for proper cutting is much less than that required on the platen die cutter. This makes it practical to build machinery to handle much larger sheets. The disadvantage associated with this characteristic is that the rolling action of the anvil over the die is somewhat severe and results in much shorter die life.

Since the cylinder is rotating continuously and since the sheet must be momentarily at rest prior to being picked up by the grippers on the cylinder, speed of the flat-bed die cutter is limited by the ability of the sheet to withstand the tearing force imposed by the moving grippers. It would appear that a practical limitation of about 4,000 sheets an hour has been reached on the medium and large size units.

Another limitation of the flat-bed die cutter is the rate at which the bed can be reciprocated over the great distance necessary. The time required for reversal at the ends of the stroke is lost and of course the reverse travel time is lost, so the efficiency of motion is somewhat less than 50 per cent.

At present, the most that can be said in favor of the rotary die cutter is its efficiency of motion and consequently its high production rate. Average speeds being run today are about half of that conceivable. On the negative side, the rotary die is a very expensive single purpose machine. Its application therefore has been either in captive printing plants or in commercial printing plants with a captive market. It would cost well over \$100,000 to obtain a rotary die with a developed die size of 30 x 40". This is not too bad considering that a web-fed platen die cutter costs about the same amount. But to change to another job on the rotary would cost around 75 per cent of the initial investment, whereas a job change on the platen die cutter would involve in the area of only \$600 worth of equipment.

#### Three Problems

The problems in die cutting always will be many and they will fall in the same general classifications as for any other process, that is, how to produce faster, how to produce more efficiently and how to produce a better product.

The flat-bed die cutter was an improvement over the original handfed platen because it would produce about three times as much, primarily because it could be built to handle a larger sheet and it could be fed automatically. However, some sacrifice resulted in quality of product and die life.

We considered the development of the automatically fed platen die cutter as progress, even though the production rate could not match that of the flat-bed because of the limitation on the maximum size sheet that could be handled practically. The flat-bed with a die area  $2\frac{1}{2}$  times greater than that on the platen, could produce only  $1\frac{2}{3}$  times faster. At the same time, a more efficient condition prevailed because of the smaller die and flat anvil. A better product was produced for the same reason.

Then with the development of the web-fed platen die cutter, most certainly progress was realized because the advantages of the sheet fed machine were retained while the production rate was doubled, surpassing that of the largest flat bed machine.

This machine also made possible an increase in efficiency because die cut designs could be nested continuously in the web direction. For certain types of folding paper boxes, the saving realized here is appreciable.

# Rotary Die Cutter

The rotary die cutter right now appears to be the ultimate as far as production capacity and efficiency are concerned. A unit with a developed die area 30 x 36" can today out produce by about 10 times, the largest flat-bed. The big problem with this machine is its cost and its restricted application. Where it has been applied, the results are overwhelmingly positive.

There are perhaps 120 rotary die cutters in operation producing folding boxes in this country. All of these machines except five or so are producing only three different jobs. For example, about 90 machines are being used to produce practically the total of all Pure-Pak milk containers. The other machines in operation are producing boxes for packaging powdered soap or detergents, chewing gum, paper napkins, eggs and cigarettes.

One machine, only 20" wide, is producing the very small box for packaging two pieces of chewing gum at the rate of 12,000 boxes a minute. These boxes are delivered automatically in stacks, completely cut and creased and stripped of scrap. The overall waste in this particular instance is less than one per cent.

#### **Future Progress**

Progress in the future can be anticipated in two general areas:

1. First, further exploitation of the double reciprocating platen die cutter will be undertaken because of the possibility with this arrangement of die cutting a continuously moving web of material with a flat die. The web-fed platen die cutter of conventional design will be improved in production capacity as work is done on feeding mechanisms. Smaller higher speed units will be offered for short run work.

2. Perhaps the greatest advancement in the field will be made through work aimed at making the rotary die cutter more universally applicable. As new methods for manufacturing the cutting, creasing and stripping elements (to reduce the cost) and new designs (to allow quick change from one job to another) are realized, this machine can be applied to a greater extent.

We have not mentioned automatic stripping of scrap. None the less, this is an important area where progress has been made and will continue to be made. Automatic stripping devices are available for the platen die cutter either sheet-fed or webfed, for the flat-bed die cutter and for the rotary die cutter. The job is done in the simplest and easiest manner on those die cutters, such as the double reciprocating platen and the rotary, which can operate on a continuously moving web of material.

# Litho Schools

- Canada Ryerson Institute of Technology, School of Graphic Arts, 50 Gould St., Toronto, Ont., Canada.
- Chicago—Chicago Lithographic Institute, 1611 W. Adams St., Chicago 12, Ill.
- Cincinnati—Ohio Mechanics Institute, Cincinnati, Ohio.
- Cleveland—Cleveland Lithographic Institute, Inc., 1120 Chester Ave., Cleveland 14, Ohio.
- Houston Univ. of Houston, Cullen Blvd., Houston 4.
- Los Angeles—Los Angeles Trade Technical Junior College, 1646 S. Olive St., Los Angeles 15, Calif.
- Minneapolis—Dunwoody Industrial Institute, 818 Wayzata Blvd., Minneapolis 3, Minn.
- Minneapolis Vocational High School, 1101 Third Ave. South, Minneapolis 4, Minn.
- Nashville—Southern Institute of Graphic Arts, 1514 South St., Nashville, Tenn.
- New York—New York Trade School. Lithographic Department, 312 East 67th St., New York, N. Y.
  - Manhattan School of Printing, 72 Warren St., New York, N. Y.
- Oklahoma—Oklahoma State Tech., Graphic Arts Dept., Okmulgee, Okla.
- Rochester—Rochester Institute of Technology Dept. of Publishing & Printing, 65 Plymouth Ave., South Rochester 8, N. Y.
- Pasadena—City College, 1570 E. Colorado St., Pasadena, Cal.
- Philadelphia Murrell Dobbins Vocational School, 22nd and Lehigh, Philadelphia, Pa.
- Pittsburgh—Carnegie Institute of Technology School of Printing Management, Pittsburgh.
- San Francisco—City College of San Francisco.

  Ocean and Phelan Aves., Graphic Arts Department.
- St. Louis—David Ranken, Jr., School of Mechanical Trades, 4431 Finney St., St. Louis 8, Mo.
- Vancouver—Clark College.
- West Virginia—W. Va. Institute of Technology. Montgomery, W. Va.

# Trade Directory

Internati. Assn. Ptg House Craftsmen P. E. Oldt, Exec. Sec'y.
Room 307; 411 Oak St., Cincinnati 2. Lithographers and Printers National Association Whitehouse, Exec. Dir. 1025 Connecticut Ave., N.W., Wash., D. C. Lithographic Tech. Foundation William H. Webber, Exec. Dir. 131 East 39th St., New York 16, N. Y. National Assn. of Litho Clubs Edward M. Harwood, Executive Sec. 430 S. Clark St., Chicago 5, III. National Assoc. of Photo-Lithographers Walter E. Soderstrom, Exec. V.I 317 West 45th St., New York 36, N. Y. National Metal Decorators Assoc., Inc. James G. Smith, Secretary P.O. Box 506, Crawfordsville, Ind. Printing Industry of America ernard J. Taymans, Mgr. 5728 Connecticut Ave., N.W., Washington, D.C.



# Stone Age Memories

By Roger F. Callahan Revere, Mass.

THE FAR-SIGHTED men in our industry who a few years ago sold the idea of sharing knowledge most certainly deserve the thanks of every lithographer. To the amazement of quite a few, this policy of helping the other shop when it is in trouble is paying off in better quality in the trade and better relations shop-wise.

It was not always so. Back in the Twenties and Thirties, just before the stones went out, I remember how jealous the men were of each other, especially in the litho art end of lithography. The artist in those days worked in a separate curtained booth, with north light. He was given a job and usually made it alone, unhurried. There was no shipping date breathing down his neck. The room was quiet and there existed a definite feeling of prestige.

When the artist fmished a color, he asked the boss to come and OK it. Sometimes there would be a difference of opinion . . . the boss would think there was too much "here" or not enough "there," so now and then an argument took place. On such occasions I liked to observe the men directly ahead or behind the booth—all ears, apparently enjoying every word of their eavesdropping. Now this wasn't any crime, but it was proof that some of the men were quite jealous of each other. You could see it was a definite trend of the times. Today, I am pleased to write, this trend has just about disappeared. There is no time for "prestige," and the artist doesn't need north light. Closed-in booths are gone.

#### Right Without Proving

Now we all know that the boss is human; he has his likes and dislikes, the same as the rest of us. There was one artist in the room that the boss just didn't take to. The man was a slow, methodical worker—conscientious, but with a sad expression most of the time. He seldom got the color proving on his jobs in time to do him any good in finishing the next color. No one else in the room had to do a job under such trying difficulties. He'd have as many as six or seven stones finished and waiting to be proved. He said he had to work this way. The funny part of it was that the men agreed among themselves that, proving or no proving, his jobs were usually nearer the sketch than those of any other artist in the room.

# Two Secret Bottles

THERE were times in the trade when the men would not share ideas, preferring to keep them secret. This same slow-working artist kept two tiny bottles of liquid locked in a drawer. No one ever found out the formula, but during the "H and B" method of lithography he had his moments of importance in our room. Sometimes there would be a small area on a final negative that was not strong enough, and we'd bring the negative to him to fix. There was no one else who could do it, and his method didn't always work. When it didn't we had to fix the positive and make a new negative. He'd level the glass negative and calmly lay his thick gold watch down near the spot. Then he would get the two tiny bottles of secret liquid and stare you away from the operation, saying he'd bring the negative back in five or 10 minutes. Now "H and B" negatives were not etching negatives (this being before dot-etching), but he did it-not always, but most of the time. Back into the drawer went the tiny bottles, the key got a twist and the lock locked, and that was that.

#### A Locomotive That Wouldn't Move

There were two old-time crayon artists in our roomwing collars, goatees, etc.-who were very distinguished looking. One time they were given a crayon job of a large locomotive to do together. They got set up to work, each with a table and stone and with the sketch between them. They didn't get along any too well to start with, and half-way through the job relations became rather strained. The weather turned quite warm and one of them opened a window close by, Without a word the other man walked over and shut it, and the feud was really on. We apprentices had to supply them with tusche, and we were able to see for ourselves just how much the feud was slowing up the job. Finally the boss, who of course knew his men pretty well, figured out that something was wrong. He did a little detective work, then called the office. The office called long disance and got the customer's permission to cut the sketch. The men were separated and so the bottle-neck was broken, but for a while that locomotive wasn't going any place.

(Continued on Page 127)

# 'The Trouble with Small Business...'

By George S. Odiorne
Director, Bureau of Industrial Relations,
University of Michigan

MORE than 120 universities now offer courses for executives. By one estimate, more than 200,000 successful executives will attend seminars, conferences and courses to study management this year. Yet, by far the majority of these executives will come from large companies, already profitable and successful. This brings up an interesting point: Why is it that small business is so reluctant to accept modern management methods?

#### Trouble With Small Business

The odds are that only one in five small businesses will survive 10 years. In fact, the median age of 4,500,000 firms in this country is seven. Above 350,000 will go broke this year and another 370,000 will change hands.

Despite these hazards, some 400,-000 new ones are likely to get rolling in the next 12 months. Each founder will-in all probability-be confident that, with just a little capital, he can become a Henry Ford, a Buck Duke. or a John D. Rockefeller, starting in a corner grocery or tiny machine shop. Unlike a ballplayer, actor or painter, he does not feel that he needs any special talent, training or experience. Pluck and grit-nowadays called motivation - will suffice. Flanked by a Loyal Woman, he shouts "invictus" as he pours his life savings down the rat hole. If he has not capital of his own, he can always borrow from a bank, friends, relatives or the Small Business Administration.

What he can't borrow is the ability to run a business successfully. In fact, he is very likely doomed from the outset by his incompetence as a manager and his persistence in clinging to outworn ways of doing business. Typically, the small businessman stretches his limited capital too far, overextends credit in order to get customers, overloads himself with slow-moving stock, has no knowledge of the market or of his competitors, doesn't know principles of good management and wouldn't use them if he did.

There is always a wolf at his door called "working capital." Because he needs it so badly, he can't get it from the sale of stocks and bonds. His principal source is a too-meager profit, which he must plow back if his company is going to grow. High taxes keep him from accumulating funds, the inheritance tax takes a large bite between generations, and risk money is scarce. He depends chiefly upon commercial lenders and banks which, when he needs them most, also dry up on him.

Dun and Bradstreet, the master scorekeeper of business failures, has found that more than nine out of 10 small business failures were caused by lack of experience or incompetence. The newspaper ads which show businesses offered for sale "for reasons of health" are often deceptive—poor health accounted for only 2.5 percent of the failures; the bulk of them were the result of competitive weaknesses, inadequate sales and, above all, inexperience.

In the Harvard Business Review, L. T. White, of Cities Service Corp., has listed these cardinal mistakes of small businessmen:

- 1. Failing to create customers.
- 2. Keeping inadequate records.
- Being emotional about credit and purchases.

The typical small businessman who fails sees his job as "running a shop." Often he keeps his records and results secret not only from his wife and tax people, but from himself, and judges his credit risks by hunch.

# Busy Busy Boss

The small businessman generally operates on the "owner decides all" principle. He feels he must know more about engineering than his engineer, more about sales than his sales manager, more about accounting than his accountant. Since he insists on making all the decisions himself, he has few strong, competent people to help him. Those who stay on are passive and dependent. His preoccupation with detail not only hampers him competitively; it also makes it harder for him to get working capital. A company that can be wiped out by the owner's coronary or nervous breakdown is too great a risk for most lenders.

Yet, there are many small businesses which prosper and grow, because their owners and managers have studied and applied the principles of good management, and it is possible for the average small operator to do as much for himself if he would do so.

Perhaps the first step toward improvement of the management of small business is the recognition that

From a talk presented before the Mid-Year Council Meeting, National Association of Litho Clubs, January 28, in Ann Arbor, Mich.

management is a separate and distinct type of activity from the techniques of the business. As we have noted, more than 120 universities now offer courses in management for mature executives, and one estimate is that over 200,000 executives and owners go to school each year to study this vital subject. Exactly what is this body of knowledge and set of skills we label "management"?

1. First, it means that we take an orderly, rational, conscious and human approach to the problem of directing our business. The hunch player, the fellow who runs his business by the seat of his pants is playing a form of economic Russian roulette with the future of his firm. It includes an understanding of such things as:

Organization of the business, with each person on the payroll understanding what he is responsible for, and what constitutes a good job in discharging that responsibility.

Planning for the future of the business means that some systems and procedures, some forecasting, some market analysis, some manpower planning and financial planning take place on a more sophisticated basis than is now sometimes done.

Control over operations and individuals in order to assure that goals are being met on time is likewise an essential part of management. This entails budgeting, good records and swift action in the face of impending trouble.

2. Above all, it means that the owner or manager take the necessary steps to attract and motivate able people to work for him. One of the greatest handicaps which small business will have in the years ahead is the attraction which large companies have for the better young men. Their pay schedules alone cannot account for this ability to hire away the really able people. Much of it grows out of the archaic practices of small business owners and managers who offer little by way of satisfaction in work for these people.

# **Human Relations**

My observations of small business managements, including a few lithography firms (not yours, of course), are that the only people who would accept work in them are people who are unable to find employment with one of the larger firms. The boss who is still being dragged kicking and screaming into the 20th century, whose relations with his people are similar to those of the feudal baron with his serfs, has one major result. It repels the good people and causes the passive and dependent people to remain behind. Here's what one small company head told me:

"I can't delegate any responsibility to any of my people because I'm surrounded by nincompoops."

Yet he had been in business five years and had hired and trained all of these people himself. Still others report that they have had good young men in their organization in the past, but they "lost them" to another employer. People work in an organization for money, but money alone is not the sole factor in job acceptance. If this were so, there would be no civil servants, no priests or ministers, no teachers and no regular army or navy. People expect from their life's work that they will find some of these things:

RECOGNITION. They will be recognized for good work and even for poor work, and exceptional performance will be exceptionally rewarded or noted.

Belonging. People are attracted to organizations that are doing important and exciting things that have social prestige or satisfaction.

SECURITY. People want to be able to predict the future to the extent that they know where their next pay check is coming from, approximately what it will be and how it was computed, that it measures up to what other people in the company and the community are getting for the same kind of work. They also want to work for a boss who is consistent in his decisions and fair in his judgments of them.

GOALS. Most Americans are goal oriented. They have aspirations of being better off tomorrow than they are today, and of having challenges

and objectives that tax them and their abilities. They expect that the leader of their company or department will set such goals, and will appraise them on their performance continuously and at periodic intervals.

# What Good Management Adds

For the manager or owner who hasn't been attending to any of these things, it may seem that good management is simply an addition to his already loaded work schedule. He can't afford expensive staff to set up and run programs the way the big fellows can. The answer is a simple one:

Good management isn't an addition to your job. It's a way of doing it better and with results in growth and profit that will carry you through tough times as well as prosperity.

Good management should provide these things for the business:

- 1. It should ensure that the leadership of the firm is one that makes things happen, sets goals and moves the team toward them. Management isn't a passive art, it is a dynamic one which stirs people to do better things than they thought they could. Crawford Greenewalt, president of Du-Pont, says that the job of management is to get "common men to do uncommon things."
- It should provide a sound plan of reorganization in which good people working toward the goals which they accept are putting forth their best efforts on the company's behalf.
- 3. It focusses on profit and growth, since this is the best single indicator of performance for the organization we can devise. It sets budgets and targets before people, and provides them with tools, equipment, facilities and coaching to get the job done.

Now, you may ask, what should I do to start good management in my organization? As a starter I'd suggest three steps:

 You can sketch out the organization of your litho plant, and test it against the criteria I have outlined.

(Continued on Page 135)

# On the Job Training?

By Mendel Segal
President, Stein Printing Co.
Atlanta

A CCORDING to the 1958 census, the commercial printing industry is made up mostly of small businesses. The census showed that there were 306,000 employes in 18,000 companies—an average of 17 employes per company. There are only about 1,000 printing companies with over 100 employes. My comments, therefore, are directed primarily to the smaller companies, since they represent about 95 per cent of our industry.

In the larger companies — represented by about 5 per cent of the industry—you will usually find a well-planned program for on-the job training. For many reasons, which I will attempt to explain, the small companies are doing a very unsatisfactory job of training.

Another important factor is that large cities, such as New York and Chicago, can afford to do a better training job by providing training centers — outside printing plants — to help educate people for the printing industry. For instance, New York City now has a public school for printing. In my opinion, it is very difficult to train personnel properly if we limit training to that which can be provided during working hours alone.

The facts are that our industry is growing tremendously, but the development of new people is not keeping pace. Several years ago, Printing Industry of America undertook a manpower survey. Here are a few facts disclosed in this survey which



Mendel Segal

was conducted by the Wyatt Company in 1954:

- 1. The average age of journeyman in our industry is high.
- 2. More people are retiring when they reach 65, and
- 3. The demand for journeymen is increasing due to increase in population and business.

The report indicated that the industry must train apprentices at the rate of one to each five journeymen during the period 1955 to 1965 in order to meet replacement needs alone. However, available figures indicated that we are training at a rate of only 1 to 10.

It is apparent that a great deal of training must be done even if we were to disregard the future growth need—which we naturally cannot afford to do.

Let us review the problems of inplant training, and then

Consider what can possibly be done in spite of these problems.

# **Problems in Small Plants**

Let's review the problems of inplant training. After we eliminate the 5 per cent of plants with 100 or more employes and plants located in metropolitan areas that have access to printing schools, we are, in effect, talking about the 95 per cent of small plants which have an average of 17 employes per plant.

In these small plants, the owners usually wear three or four hats. They are the salesman, plant manager, purchasing agent and bookkeeper, all wrapped up in one. They are usually overworked and do only a fair job in each of the many duties they perform. They usually will not consider it their responsibility to invest money to train people in all necessary phases of a craft. They want a newcomer to be put on productive work as soon as possible. As soon as he can find some sort of niche that is productive, the employer is reluctant to release him from this productive work to spend the necessary time to learn other needed phases of the craft.

Then, too, the trend toward specialization is making it difficult for employers to see the real need for a broad training. For instance, a trainee on a Linotype machine may never get the chance to learn make-up or lock-up, since he may be needed full time on a Linotype. Yet, you and I know that a worker usually makes a better Linotype operator if he is aware of the composing room problems. And, from the craftsman's point of view, he will have a much better chance for security if he is

From an address presented at the 41st annual convention of the International Assn. of Printing House Craftsmen, Inc., Atlanta.

an "all-round" composing room man.

Another short sightedness of this new trend toward specialization is that it restricts the craftsman's value to a company. For example, if a Linotype operator could do make-up when there is no work for a Linotype, he can make himself more valuable to the company.

Today, we have many craftsmen in all fields who are not properly trained in their craft. An offset pressman may not know the difference between a deep-etch and albumen plate; a pressman may know how to run only one kind of press; and a man on a cutting machine may not know how to operate a folding machine.

Perhaps the trend of our industry toward specialization is such that a craftsman can succeed in spite of his limited training, but I, for one, believe that a person has a better chance for security and advancement when he has a thorough knowledge in all phases of his craft.

Another negative factor is the lack of consideration given to the selection of people who are taken into our industry. The U. S. Employment Service today provides aptitude tests for our industry for better selection of trainees. Yet, very few employers go to the trouble of properly screening applicants.

#### What Can Be Done?

These are just a few of the problems, and management is largely responsible for the situation as it is today. Now, what can be done, in view of the many problems, to help improve the training procedure in your plant if there is no in-plant training program?

First, craftsmen must do a selling job. They must point out to management the need, the long range benefit and the production improvement possibilities with in-plant training. By training sufficient people, management may avoid excessive premium pay, which is a natural result of a shortage of craftsmen. By so doing, craftsmen may be paving the way for a better position in a management capacity.

The second selling job should be to journeymen who need self improvement. It is often difficult to get these men to recognize their short-sightedness in not becoming fully qualified craftsmen. Many of these men have suffered from improper wartime training and poor training policies of management. But the fact remains that their security can be jeopardized when rough times come, and their lack of ability will probably result in their dismissal when the "chips are down."

Next, craftsmen must sell management on the inconvenience and possible extra cost of switching people around in different operations to give versatile training. This is a necessary procedure to insure full competency.

Occasionally craftsmen are reluctant to share their knowledge. They may have the feeling that someone may learn more than they know and take over their position. I will always remember that years ago one craftsman went out of his way to teach me camera and platenmaking techniques. I asked him why he gave his knowledge so freely-if he wasn't afraid that I might jeopardize his job. He replied that he wasn't worried because he was always improving himself and would always manage to be a little better than the next man. That kind of spirit shows a man's confidence in his own ability.

Years ago, when a person worked 48 to 52 hours a week, he had many more hours to learn his trade. Today, with our shorter work week, it is difficult for a new man to become proficient if his training is limited to actual working hours. The pressure of getting jobs out at maximum speed leaves little time for detailed explanation.

In my opinion, outside study and practice are necessary for a man to become proficient at a craft. Fortunately, there are many books on virtually every technical subject. It should be a must to spend a reasonable amount of time reading and studying outside working hours. In most every trade magazine there are listings of available books, as well

as many technical articles. These should be a must for both trainees and craftsmen.

A regular meeting should be set up on a weekly basis after hours or on Saturdays, for discussions and demonstration. Management should provide access to equipment and necessary supplies for practice and experimenting. LTF has sound slide lectures on many litho subjects. The investment for projection equipment is small, and we should take advantage of all the study and research of LTF.

## Value of 'Bull Sessions'

I believe the greatest source of my knowledge was gained during regularly scheduled "bull sessions," either during lunch, in the plant after hours, or in one of the nearby beer joints. Unfortunately, people today are in too much of a hurry to get home to relax from working the shortest work day in our history, and this source of learning is gradually diminishing.

All of these things are in addition to what we consider in-plant training, but I think they are necessary to get the most out of the limited learning we can get during working hours. PIA has an apprentice training kit. It sets forth a step-by-step procedure of what should be done to teach trainees in a plant. I am sure there are other sources of similar information. Several unions have their own courses. Unfortunately, the lack of push by management and the complacency of the individual, coupled with the pressure for more production, results in the final analysis in mediocre training.

Since I am aware of the dominance of small plants, which are usually not conducive to the best training programs, and the general unawareness of our industry as a whole of the real need of training, I am a pessimist about the effectiveness of a training program as such in a small plant and in those areas where printing schools are not available. To me, the key to training generally is the desire of the individual to want to learn. If a person

(Continued on Page 133)

If I could change the title of this article to—"Is more Profitable Volume the only answer to printing profits"... I could answer with a single word... Yes! But, the subject is made more complex by the deletion of the word profitable, therefore, we must look at this matter of volume in its more sinister aspects!

Each of us has certain ideas about this business of operating a printing plant. Certainly those printing teledeny that volume is important! But, from our own experience we have learned that we cannot, in fact, we dare not dissociate the word volume from the word profit. In other words our sales philosophy and operation is geared to profitable volume.

#### **Break-Even Point**

We all know that we must have sufficient volume to meet the breakeven point. Nevertheless there are volume-minded salesman. Moreover, we have been exposed to the age old idea that if we keep every machine and every person busy — profits are bound to accrue.

Neither of these theories can be made to apply to our organization. Instead, we know that we make profit from handling profitable printing. We do not make money from that nebulous product, volume!

From a personal standpoint I find it unwise, difficult, distasteful and shortsighted to offer appropriate prices for quality work from, say, the 1st to the 20th of the month . . . and then "desperation prices," or shall we say "wholesale prices," to the price buyers, and one-shot-deals for the remaining 10 days of the month.

I think what applies to virtually all other producing businesses can be applied to the printing industry. We are not so dissimilar that we can ignore the word profit.

Perhaps this is being a little too specific and I should add that I feel we are quality printers, and we must deliver good work for loyal customers whom we can serve consistently.

On the other hand, I expect there is room for a "discout house" in the printing industry which in direct contrast is geared to quantity and volume. My point is that this kind of an operation is entirely apart from our own. They would find it as difficult to compete with us on quality as we would face in trying to match their "volume price."

This is to say that the quality merchant has one kind of operation, while the "discount house" has quite another. Certainly they are both legitimate, but we must be one or the other.

I do not believe it is possible to be a quality house for 20 days of the month and a discount house for the remaining 10 days! There is simply no way we can train our sales department to adjust to such vacillating practices, nor our in-plant people to alter their performance. We are either a "discount-house" consistently, or, a "quality-house" consistently.

So, the idea of going after the so-called price volume work just to (Continued on Page 129)

For Printing Profits

# Is More Volume The Only Answer?

By A. M. McWhirter
The McWhirter Company, Kansas City, Mo.

phone directories have ideas apart from those specializing in business cards. We quite naturally may have a different concept of what constitutes volume, but it is safe to say that we have a common goal in seeking earnings.

So that you will understand whether our operation has any common relationship with yours, let me give you a thumbnail sketch of our company. It is 43 years old, a family corporation with minor stock interest in the hands of our principal people. We have a combination plant doing letterpress and offset. In letterpress, our work consists of internal and external publications and label printing. In offset, our work runs more to advertising color printing. We have a composing room, modern bindery and employ an average of 50 people. Our current volume is approximately \$1,-000,000 and our gross profit will average 25 percent with a net of over 5 per cent after taxes. Our net worth is \$340,000, and I might add it has increased 800 percent during the past

Now let's stir up this subject of whether more volume is the only answer to printing profits. No one can too many in the industry who feel that volume alone is the key to better earnings...so competition continues to be ruthless...leaving nothing but materials and labor. Of course, we will always have competition in the industry, but we should have more intelligent competition and knowledge of costs, more accurate estimates and a realistic plan of compensation for salesmen. This must start with management.

The first step would be to pay salesmen according to the profit margin instead of a flat percentage of the business they write. It naturally takes more effort to sell printing at a profit and gumption to stand on your price. To let a buyer play one printer against the other and consequently dictate the price is about as ridiculous as to let the buyer dictate the terms of payment.

# Two Theories

It is hardly possible for a printing company to be in business for nearly 50 years, as we have, and not at some time during this period be mesmerized by "Volume Sales." We've spent our share of time and money on this goose chase. We do not have room for the run-of-the-mill, pavement pounding, inquiry seeking,

From a talk presented at the recent Printing Industry of America convention in Washington, D. C.



# Survey of Dampeners

By John M. Lupo, Jr. Di-Noc Chemical Arts, Inc.

PERHAPS the most glaring difference in offset press operation as compared with other reproduction processes, is the use of water to dampen the printing plate. Proper control of the dampening unit carrying a minimum amount of water to keep the non-printing areas cleanis a daily press problem: Large multicolors and high speed web presses further complicate the problem. Within the past few years there has been considerable interest in dampening systems and it is the purpose of this article to review the various procedures, both past and present, together with a brief description of the recently introduced GAE Push Button Dampening System.

A lithographic plate contains printing and non-printing areas on a single plane as opposed to an engraved plate such as gravure, letterpress, etc. Water is applied to a litho plate to keep the non-printing areas clean and free of ink, while not affecting the ability of printing areas to accept and carry ink. This is the basis of the lithographic process: water and ink do not mix. (Generally, this statement is correct, but technically it should be qualified to explain oil-water and water-oil dispersions that occur in press operation.)

Years ago, dampening of a litho stone was easily accomplished with

a small sponge. The porosity of the stone and its tremendous affinity for water simplified the moisture problem. However, the changeover from stone to metal plates and from hand presses to power presses quickly complicated dampening control.

The present day dampening system (Fig. 1 ) is reported to date back to 1884 and, although there have been improvements the initial system has varied little.

# Types of Dampening Systems Water dampening systems are di-

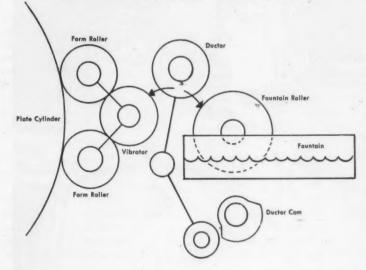
vided into three general categories:

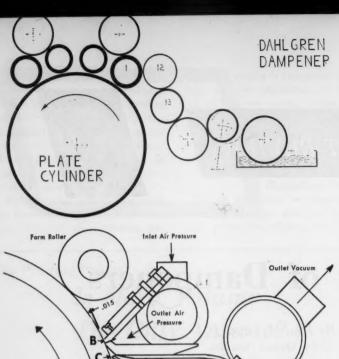
(1) the contact type, (2) the indirect contact type and (3) the noncontact type.

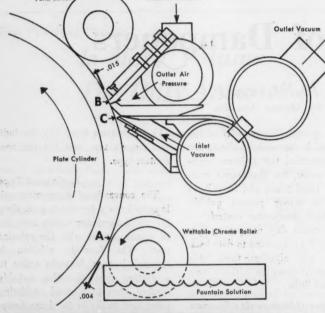
# 1. Contact Type

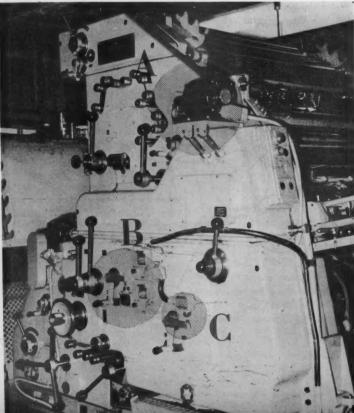
The conventional dampening unit is considered a contact system, since the water dampener rollers come into actual contact with the printing plate. The fountain solution is metered from a fountain roller to a ducting type of roller, suitably covered, then to a metal oscillating roller and finally to the form dampeners. The coverings used on the form and ductor rollers can be either

Fig. 1—Conventional Dampening System. Note action of ductor cam.









molleton, combinations of flannel and molleton, paper or special shells. Most ductor and form dampening rollers use a rubber core base over steel shafting, while fountain and oscillating rollers are chrome plated.

# 2. Indirect Contact Type

The indirect contact system uses a water fountain that feeds water to a ductor, distributor roller and in turn to the first ink form roller. where the combination of ink and water is passed on to the plate cylinder. The plate is dampened by this ink-water combination, which consists of tiny particles of water dispersed in the ink. This system or dampening is currently being used on the A. B. Dick duplicating presses and is also the basis of the Dahlgren Dampening System. (Fig. 2).

# 3. Non-Contact Type

The non-contact systems use procedures which greatly vary the technique of applying water to the plate. A patent issued in 1920 utilized steam. Other methods, including cylinder precipitation, sprays, and electrostatic precipitation, etc. have shown up in patent literature.

The most popular non-contact type in recent years has been the Mullen Air Doctor Dampening Unit. (Fig. 3). In this system a metal form roller meters water to the plate and a controlled air blast provides the balance of moisture.

# **GAE Dampening System**

The basic design of the conventional contact type dampener uses a ductor cam to actuate the ductor roller to make contact with the fountain roller and the vibrator. (Fig. 1). The cam takes care of the speed differences between these two rollers, and provides a variable roll-off. This roll-off is a key factor in

(Continued on page 137)

Fig. 2. Dahlgren Dampener. Water distributed to first ink form roller.

Fig. 3. Mullen Air Doctor Dampening. Controlled air blast balances water from wettable chrome roller.

Fig. 4. GAE Dampener on Miehle 38. A. Variable Hi-Torque motor drive to water roller. B. Stack of G.A.E. push-button dampening control heads. C. G.A.E. automätič Water trip.

# Hanging Together or Hanging Separately

By Robert J. Kelley
President
Columbus Bank Note Company

I FEEL that we are at a crucial point in our industry. We have arrived at a time—just as our forefathers did—when they were forced to join together in large wagon trains to fight back to back against the enemy. We printers and lithographers are the last large industrial group to resist mergers. I strongly feel this must come if we are to survive and prosper in the next 20 years.

I will list 10 major weaknesses that all of us must admit to a lesser or greater degree:

1. Lack of really adequate working capital, and most especially, money to buy capital equipment.

2. Lack of real scientific business knowledge, especially in marketing and finance.

3. Lack of good salesmen and practically no sales training procedures.

4. Lack of diversification in our equipment, due to inadequate capital for machinery or shortage of personnel able to study new applications.

5. Inability to buy advantageously due to small purchases and low capital.

6. Because of shopping and selling difficulties, many of us are unable to serve more than our own small area.

7. Lack of expert budget and cost control application.

8. No time or money for intensive research on machines or methods.

No time or inability to produce a first-rate advertising program.

10. No time, knowledge or money to retain expert union negotiators.

I will propose three plans and then try to show how they could alleviate nearly all of these problems.

#### 1. Stock Exchange

In the first and I think best plan, we would exchange our shares of capital stock for capital stock in a newly formed holding company. The basis for exchange would be determined by a study of the financial statements of the various companies participating. Asset value per share is the usual basis on which to figure such an exchange,

Only sound, well-run companies could be considered. They should be earning seven per cent or more before taxes. One bad apple could ruin the whole barrel. A very important result of this transfer of stock is that it is tax free, regardless of the percentage of ownership acquired by the holding company.

The stock, over and above that traded to each of us for our capital stock, is sold to the public to raise operating revenue, and most important, it then creates a market for our stock—a market that cannot be arbitrarily challenged by the estate tax department. Then with each new acquisition, our aggregate stock holdings become more valuable.

Immediately the question arises, where do I come into the picture personally? You would continue running your business as usual, with the advantages I will enumerate in a moment. You would negotiate a management contract which would assure continuation of present management. Managerial know-how and potential

would be more interesting than mere equipment.

Now to the advantages we feel will accrue to a banding together of this type.

1. We would now have 30 companies doing \$20,000,000 in volume. The new securities—let's call it "Associated Photo-Lithographers"—would have a ready market over the counter. If you wished to raise money, you would merely cash in your stock. Presently, you must search for someone with money, foolish enough to get into the printing business. In other words, it is of prime importance that we have a ready market for our stock.

2. Associated Photo-Lithographers would be able to hire highly skilled management, financial and sales experts to assist the group members in more scientific management of their companies.

3. One of the real weak spots of the printing industry is lack of trained and talented salesmen. Due to lack of know-how and time and money, we rarely give adequate training to our men. I have never heard a college boy say he wanted to enter printing sales. Associated Photo-Lithographers could afford to hire a top-flight sales training expert to establish methods of recruiting and training.

4. Many of us lose hundreds of jobs due to lack of diversified equipment. In Associated Photo-Lithographers, we would establish a placement office for these specialized jobs. In effect, you would have 200 salesmen instead of four or six. If your salesmen had an opportunity to quote on a job that was a natural for a large four-color press, a quote could be obtained immediately, and the job be kept in the Association. The same could apply to continuous forms, labels, etc. Also, a central creative group could be formed. Real talent could be obtained in a group effort of this kind.

5. A central purchasing and supply warehouse could be established and great savings could be effected by group purchases of paper, ink, blankets, etc. Much money could be saved

From an address delivered at the 28th annual convention of the NAPL, Conrad Hilton Hotel, Chicago.

on trade discounts in a group effort.

6. Most of us are solely dependent on the business climate of our small area. With a group effort, the impact would be diffused. Work could be siphoned from a prosperous area to a depressed one. Also, the new securities would be on a national basis and not subject to local fluctuations.

7. My own company does \$2,000,-000 in sales and has a splendid operating statement; yet with this volume, we were unable to go into the market for longtime money until a few years ago. And then the investment company was reluctant, simply because they do not realize enough profit on any issue under \$500,000. Most of you must borrow from the bank for three years or less at high interest. What a joy it is to have 10 and 12year money" This is even more important if bad times arrive. I sat on a loan committee in a bank in 1934 and 1935. If the Wall Street Journal mentions that the printing industry is off slightly, the committee is inclined to panic and call the loan. Then what do you do?

8. We now can read whatever is available about machines and methods and attend meetings of our fine associations. However, it is impossible to do serious research on our own technical problems. As a united group in a holding company, we could afford the very best expert in this line to consult with us and recommend machinery and methods. This would entail careful study in our plants and not off the cuff opinions.

9. Few of us have the time or the inclination to produce a really wellrounded advertising program. When it looks like we have a slow spell, we suddenly decide to produce a piece of advertising, rushed into production with little or no thought. Sometimes we produce a nice piece, but it seldom has a real marketing concept, and no continuity of effort. This result could be obtained in a group effort. A well worked out marketing advertising campaign could be planned at a very low cost per company. With an excellent advertising man at the helm, a real national campaign could follow at a later date.

10. All of us have had the problem of dealing with a well staffed and organized union. They know exactly what they want, while we are separated and easily whipped. Our associations help greatly, but they naturally can't have a man in all of our plants during union negotiations.

Just the other day, I read that a top level meeting had been called to discuss the new super union of printing and publishing unions to combat the threat of publishing house mergers.

A holding company could afford a high priced expert to handle all of our negotiations. Also, he could be invaluable in charting a course of action for non-union members so that they might stay in that enviable position.

# 2. Franchising Arrangement

Another method of integrating our collective abilities is a franchising arrangement. This, I believe, is not nearly as advantageous as a holding company, but we should at least consider it.

Franchising has become extremely popular, as witness the Howard Johnson success story. Basically, this system in our business would be a packaged selling, manufacturing, management agreement between Photo-Lithographers, Inc. and the individual printer or lithographer. Many of these agreements specify, let's say, 6 per cent of the gross revenues payable to the franchiser. In return, he offers a proved marketing package, a skilled sales interviewing and sales training program, plus an excellent cost accounting and advertising campaign.

Many of these operations, such as Dart Drug Stores, will take over complete management for an additional percentage of the gross. When they do this, as in the case of Dart Drugs, the investor can expect a return on invested capital of 50 per cent to 70 per cent a year. How does that sound to you in the printing business?

A franchise management agreement immediately looks for items that have been sold at a low profit and either eliminates these losers or puts them on a paying basis. I have a friend who invested in a Howard Johnson franchise. His net return, before taxes, is over 30 per cent. I know another man who has several Dairy Queen franchises; his net, before taxes, is over 20 per cent.

I am not necessarily selling this method of operation. I only suggest it as one of several alternatives to hanging together or separately.

#### 3. Small Business Act

Another possibility is the Small Business Investment Act of 1958. The purpose of the act is to stimulate the flow of private capital needed by small business concerns for growth, expansion and modernization. This act, if used properly, has tax concessions that compare with those in the oil and gas business. It is possible that an association of photolithographers might be formed within the framework of the Small Business Investment Act,

The tax advantages of this method are unusual and should be of great interest:

1. If an investor in the stock of a small business investment company sustains a loss with respect to such stock, he may deduct the loss from ordinary income rather than from capital gains. This provision is, of course, of more interest to investors in high income tax brackets.

2. A small business investment company is allowed a deduction of 100 per cent of dividends received from taxable domestic corporations, rather than the 85 per cent deduction allowed corporate taxpayers generally. This is the same tax base as that of oil and gas exploration.

Another attractive feature is the high degree of leverage that can be obtained. The small business investment company is allowed to borrow from banks or other sources up to four times its own capital. So, if we could associate under this act, money would be a relatively minor matter.

I have presented three mehods of joining forces; certainly one of these will work for us. We simply must do something. Will we hang together or separately? \*\psi\$

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STAYS WORKABLE LONGER!

STAYS WORKABLE FORER.

STAYS WORKABLE LONGER!



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MINNESOTA MINING AND MANUFACTURING COMPANY
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# PRODUCTION CLINIC



# Handling Paper in the Shop

By Frank Arbolino
Assistant Plant Manager
Polygraphic Co. of America, Inc.

HOW important is paper to the pressman? To him it means production and quality. A common cause for press delay is wrinkles, which, of course, interfere with register. Paper wrinkling, a common cause of press delay, can be greatly reduced by observing the following procedure.

When paper is received in either skids or cases, it is generally so well packed and protected that under normal circumstances, it will not be affected by changes in temperature and humidity. The trouble usually starts when the wrapping is removed long before the paper is to be used and skids or cases stand exposed.

A recommended method is to open one skid or case, take out enough sheets for makeready, and then carefully replace the wrapper until the job is actually running on the press.

This, of course, does not apply when paper comes into the plant from a cold truck or freight car in the winter or a hot truck in the summer. If the plant is air conditioned, the ideal thing to do is to leave skids or cases in the pressroom for three or four days.

If the moisture content of the paper is not in balance with the atmosphere of the pressroom, the sheet will undergo physical dimensional changes. When the moisture content of the paper is less than that of the pressroom, the sheets will wave or curl along the edges. When such is the case, it may be found helpful to have several electric heaters placed

around the pile in the feeder. By regulating the distance from the sides of the pile, enough heat may be applied to prevent the exposed edges of the paper from absorbing excess moisture, and thus keep the sheets flat. After the sheets are run through the press, they should be covered with either waste sheets or the original wrapping until the next colors are to be added.

If the paper in the pile has a greater moisture content than the air in the pressroom, the sheets will bulge in the center. In this case, heat should be applied either over the center of the pile in the feeder, or above or below the feeder tapes so that the heat can reach the center of each sheet as it feeds into the press. On the other hand, if the edges of the paper have absorbed more moisture than the center, heat should be directed to the edges and not over

Readers with questions about press and related areas may submit them to Mr. Arbolino. He will answer them as promptly as possible in this column, if they have general interest, but no individual replies can be

Questions should be addressed to Frank Arbolino, Production Clinic, Modern Lithography, Box 31, Caldwell, N. J. the center of the pile of stock. When applying heat to the edges of the paper, it is wise to use blower nozzles, which are regular equipment on the feeder, to separate the sheets slightly so heat may be absorbed several inches in from the edge.

# **Judging Heat**

At no time should the amount of heat be excessive or the sheets may curl in the opposite direction. With practice, one should be able to judge the right degree of heat and have it compatible with the number of sheets you are using per hour, so that the top lift of sheets will lie flat as the paper feeds into the press. When the press is stopped the heat should be turned off.

Very often we are misled by air conditioning. We take it for granted, that when the pressroom is air conditioned, the paper will contain the proper amount of moisture to start with. This is very seldom true, for the average paper, when received, has a moisture content of somewhere between five and six per cent. The average air conditioned pressroom operates with a relative humidity of 47 to 52 per cent. This, we are told, will maintain the water content of most paper at five or six per cent moisture content.

To many, the foregoing may appear to be the ordinary precautions observed as a matter of regular routine. However, all too frequently

(Continued on Page 137)

We continue, this year, with 6 new major developments to help you produce more and better printing, more profitably.

a step-and-repeat
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Here, for the first time, is a high precision step-and-repeat photocomposing machine that is within the economic reach and operating scope of every progressive offset printing plant. Designed for fast, accurate production of multiple image or combination plates, the Multiplater is priced thousands of dollars lower than other high precision step-andrepeat equipment. It is a practical unit. designed and developed by working lithographers for working lithographers who need a rugged, dependable, easy-to-operate unit that requires no critical positioning techniques, no complicated layout calculations and no specialized stripping or operating skills. It combines top quality, high production and low operating costs.

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# PHOTOGRAPHIC CLINIC



# What Is Fog?

By Herbert P. Paschel
Technical Editor

Q: It seems to me any number of negative defects are attributed to fog. Just what is meant by fog and how is it caused?

V. S., NEW YORK

A: Fog is generally considered to be an unwanted silver density not formed by, or related to the photographic image. A fog density can be overall or local. It can be uniform over the entire area or blotchy, or vary in density. Fog is produced in a variety of ways, most of which can be eliminated if the cause is detected and corrected. The following is a brief summary of the more prominent producers of fog density.

BASIC, OR INHERENT FOG - With most film emulsions a small percentage of the silver salts are developable even without exposure. To prove this, cut a piece of unexposed film (preferably a continuous tone emulsion) in half. Develop one half for the normal time without exposure, of course. Fix the second half of the film along with the developed strip. When washed and dried take a density reading of the two films. The reading obtained from the clear, undeveloped strip will be the basic density of the film base plus the gelatin. Deduct this figure from the density reading obtained from the developed strip. The remainder is the basic fog density of that particular emulsion.

It is impossible for Mr. Paschel to give personal replies by mail, but all questions will be answered in this column as soon after receipt as possible. The columnist also is available to the trade as a consultant for more complex litho problems.

The manufacturers of sensitized materials endeavor to hold basic fog to a minimum. In fact, they add certain chemicals to the emulsions to suppress the formation of developable grains of silver salts prior to exposure. Basic fog is not a fixed density-it varies according to the emulsion type. In most cases, the low density value thus produced is negligible. However, bear in mind that basic fog will increase in density with the aging of the emulsion. In addition, unsatisfactory storage conditions (heat, humidity, etc.) will tend to increase basic fog density. Trouble from this source can be avoided by using fresh materials, properly stored.

Aside from the above precautions, inherent fog is the one type over which the photographer has little, if any, control. Since it is spontaneously generated within the emulsion itself, the only recourse open to the

photographer is to try to minimize it. This can sometimes be done by increasing the amount of bromide in the developer. Potassium bromide inhibits development and, if enough is added to reduce a high fog density, it will very likely change the overall characteristics of the developer. The changes such a step is likely to produce are lowered emulsion speed and increased contrast (loss of shadow detail and density). In addition, developing time will have to be increased.

A number of organic chemicals, such as nitrobenziminazole, benzotriazole, methylbenzthiazole and quinine hydrochloride have been found to possess anti-fogging properties. If added to the developer in small amounts, such chemicals will suppress fog without noticeable changes in developer characteristics. Beyond a certain concentration, however, they, too, will affect developer behavior.

Another possibility to minimize basic fog is by means of the developer itself. Basic fog, in a specific emulsion, will vary in density according to the characteristics of the developing agent and the developer composition. A developer containing a very active reducing agent will likely produce a higher fog level than a solution with a reducing agent of less potential.

CHEMICAL, OR PROCESSING FOG -

As will be seen, fog can be produced by chemical action at any stage of processing. Chemically created fog can be of two types. Unwanted chemical reactions may induce development (reduction) of unexposed silver grains. The other is likewise caused by undesirable chemical reactions, but in this case, an alien density is deposited on the emulsion or precipitated within the emulsion by side reactions of the processing solution. In this latter instance, the density generated may be of silver, some other metallic compound, or a discoloration (stain).

The reduction of unexposed silver halide grains may be accelerated by an overactive developer, too warm a developer, prolonged development, a contaminated developer and insufficient restrainer (bromide).

The deposition of silver from the developer may be caused by a developer contaminated with fixing salts, or one that has a high sulphite content. What happens is that the contaminating substance (hypo, excess sulphite or other silver solvents) dissolves silver from the emulsion and then redeposits it. This particular reaction, if controlled, serves a very useful purpose. A properly compounded developer containing either of the above silver solvents, or potassium thiocyanate, encourages the formation of extremely fine grains of silver and represents one type of fine-grain developer.

A similar reaction can take place in the fixing bath. If the acidity of the fixer has been neutralized by the carry-over of alkaline developer, the residual developer in a film will continue to act, at least for a time, while the film is in the hypo. Thus the silver dissolving - depositing reaction takes place. A hypo solution that is near the exhaustion point will obviously be loaded with dissolved silver. Under certain conditions a deposition can occur.

LIGHT, OR OPTICAL FOG.—This type of fog is caused by light other than that of the actual image. This unwanted light may be due to unsafe darkroom illumination (too bright, wrong filters for material being handled, etc.); excessive exposure to

safelights during loading, processing, inspection; white light entering darkroom through cracks; light leaks in the camera, lensboard, bellows, etc. Light can also be scattered across the emulsion surface from the interior of the camera wherever the perimeter of the projected cone of light strikes a reflecting surface. A dirty lens, or one with a high flare factor also scatters light and causes fog.

So far we have been discussing non-image, silver densities that blend with or are otherwise indistinguishable from the image densities. There are many other unwanted densities and blemishes that are commonly classified as fog. However, because of color or other characteristics they are easily recognizable as being separate from, and different from the image densities.

Oxidation stains are actually a dye and may be caused by exhausted, contaminated or improperly compounded developers. Aerial fog is an (Continued on Page 139)

No matter which brand of film you are A product of the World's oldest manufacturers of now using... we guarantee SUPRE-LITH for perfect shots in halftone. SUPRE-LITH ACETATE BASE POLYSTYRENE BASE SUPRE-LINE Maximum dimensional stability SUPRE-LINE Specifically for line work. It's the ortho film will do it as well, at a genuine saving in cost Phone or write exclusive factory representatives for FREE demonstration: CI 5-7520 SUPREME PHOTO SUPPLY CO., INC. 1841 Broadway, New York 23, N. Y

# TECHNICAL SECTION



# The 'Strip' System of Camera Control

By Frank H. Smith
Development Department,
The Monotype Corp., Ltd.,
Salfords, Redhill, Surrey, England

MANY years ago, when I was an apprentice, I noticed that most of the camera operators in the studio placed a proof from a steel rule beside the copies on the copyboard, and of course I asked them why they did it. I'm afraid the poor fellows had a pretty rough time coping with my appetite for information!

I was told that they used the white-on-black lines of the proof for checking sharpness of focus and that they could check such sizes as a quarter, half, three quarters, one third and two thirds, same size, etc. by the length of the image of the rule; for example the scale would be one third if the 12 inches of the rule measured four in the image plane.

Every few years, for the past 30, Mr. Smith has published another new extension of the "Strip" system of camera control - in papers delivered to the Scientific and Technical Group of



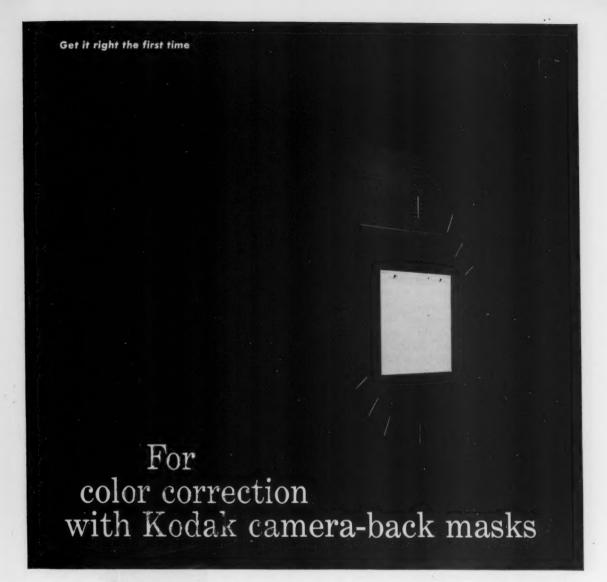
the Royal Photographic Society (printed subsequently in the Society's Photographic Journal) or in articles contributed to the Penrose Annual or to the graphic arts journal Process. The many different methods of the system for different purposes have never before been collected together and published in their entirety: one completely new method will be published here for the first time.

I also learned that some operators used the rule proof for a rough and ready way of determining their half-tone screen distances, which differed at different scales of reduction or enlargement because nearly all of them used the old "Waterhouse" slip-in stops in the lens and used an aperture of f/22 for the "highlight" exposures and f/45 for the "general" exposure, flashing at f/64. They had noticed that the required screen distance for a 133-line screen, for instance, varied by about half a millimeter for every two inches reduction or enlargement of the image of 12 inches of the rule proof. Apparently many of them used various "dodges" of that kind, but they used them empirically and had not thought any more about it.

In those days there was much less systematic camera operating than there is today. The only commercial system was the well-known American Douthitt diaphragm control equipment and I think that the only other was the method of varying the lens apertures in proportion to the camera extension, based upon the "penumbral" theory which had been propounded by that great American technologist, Frederick E. Ives, in 1912 and called by him the principle of the "optical 'v'". It was 10 or 12 years later that Fruwirth and Mertle propounded their "diffraction" theory of halftone dot formation.

# The "Strip" System 1. Percentage Scale

My first idea was the simple and obvious one (but I was very young!) of using 10 inches of the rule proof and measuring its image on the focusing screen in inches and tenths because, for example, if it measured 6.3", then the scale of the reduction was 63 percent and similarly for any percentage size. For instance, if the job was required at a scale of 45 percent, one had only to focus so that the image of 10" of the rule measured 4.5" when of course the job would be at that proportion whatever its original size.



Want to do camera-back masking of reflection color copy and get it right the first time?

For its 1961 line of separation and masking films, Kodak offers you a straightforward procedure where little or no guesswork is needed. Where one can make good printing separations right from the start.

What makes this technique work better than earlier ones is the compatible photographic characteristics of two new Kodak films, plus our new and more efficient filter recommendations for making masks and separations. We've also worked out specific new density aim points to help you trace quality as you go.

For unsharp masks, new Kodak Pan Masking Film on 7-mil Estar Base. No register problems.

Unbacked for exposing through the base. Possible to shoot all masks and develop all at once by interleaving. Fast drying.

For separations, new Kodak Separation Negative Film, Type 2 (Estar Base). Snappy, high contrast with fine grain. Development times for all four printers are just about the same, thanks to new closely matched contrasts. (The yellow printer has a density range to match cyan and magenta printers.)

We have just published Q-Sheet 109 that tells how to do the new Kodak-recommended camera-back masking technique, using the new compatible films. Ask your Kodak Technical Representative for a copy, or write. Then ask your Kodak dealer for these films and the Kodak chemicals you need to do the job right . . . right from the start!

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EASTMAN KODAK COMPANY Rochester 4, N. Y. Kodak

This very minor triumph set me "furiously to think". It seems likely that this "strip system" principle might be developed for determining the constants for all systematic methods of camera control, whether working with fixed lens apertures or proportional, measured iris diameters or "f" number stops, linear scale or area, and perhaps it might be used to find screen distances and exposure times if they were also variables. Since then I have found that it can indeed be done. Absolutely any system of camera control can be worked by the strip method and one can use it to obtain identical conditions to those provided by any of the mechanical control devices which are attached to cameras.

# 2. Proportionate Apertures

This is probably by far the most usual method of camera operating in use today—the one by which one exposes halftones with one or more lens apertures, each of which has a diameter which is a particular fraction of the camera extension. For example, consider the wellknown "v/64" ratio, commonly used for line exposures and often for the general or detail exposure for halftones, where one uses a lens aperture diameter which is 1/64 of the distance 'v' from lens to image (the camera extension).

In this case one calculates the appropriate lens aperture that would be required if the camera extension were equal to the focal length of the lens. For example, suppose the focal length of the lens were 30" (multiply by 25.4 to convert to millimeters). In that case the 'v/64' lens aperture (in millimeters diameter) would be:

$$\frac{30 \times 25.4}{64}$$
 = 11.9 mms.

The length of the 'strip' placed beside the copy should be 11.9 units of length (inches or centimeters) say 12 because that is within less than one percent of the exact figure and one cannot set a lens aperture so accurately as that! But of course one can be exact if preferred.

To use the method, one focuses the subject to the required size and then measures the length of the image of the strip beside the copy. For example, suppose the job were at one third side, when the strip would measure 4". One then adds its true length (12") and that is the required diameter of the v/64 lens aperture at one third size, namely 16 mms. In practice, one marks the top of the strip with the number to be added (12 in this case) and simply adds that number to the length of its image.

As I have said, the method is mathematically quite accurate. Here is the proof:

It is known that 
$$v = f (1 + m)$$
  
Where

'm' = magnification (the scale of the job). Clearing the brackets in the above formula we get: v = f + fm

But we wish to find the value of 
$$\frac{v}{64}$$

$$\frac{v}{64} = \frac{f}{64} + \frac{fm}{64}$$

But the length of the strip is equal to  $\frac{f}{64}$  because we calculated

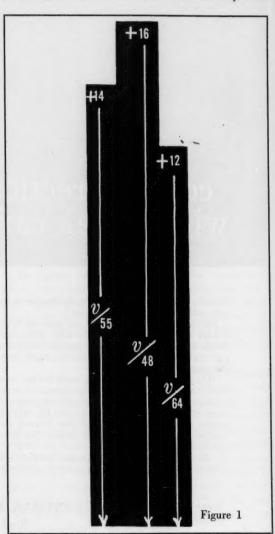
that value and marked it on the strip.

And the length of the image of the strip on the focusing screen f fm is equal to the value of mX -

So if we add the actual length of the strip  $(\frac{f}{64})$  to the length

of its image  $(\frac{fm}{64})$ , then we have the value of  $\frac{v}{64}$  which is

If it should chance that the strip length works out inconveniently long, then it can be marked out in terms of centimeters instead of inches, and of course measured also in centimeters, because the result is the same if we mark the strip and measure its image with the same units of length. The example strip (Fig. 1.) is worked out for the 30" lens of the above example and



The methods are all mathematically sound and exact: they cost nothing, are essentially very simple, and are quite easy to apply in practical workshop conditions, Mr. Smith believes that-in the words of British patent applications-he is "the one true and original inventor" of the system. He has never applied for patent protection of the methods and is delighted that many camera operators throughout the world use them. He says that although no one has contested his priority in the ideas he "would not be in the least surprised" if others in Britain or abroad had also invented similar methods in perfectly good faith. If any others do lay claim to them he will be grateful if they will please write and give the dates of their publications.

is to be measured in centimeters so that it is short enough to be printed at the correct size. As may be seen, there are three different lengths, each with its constant to be added, giving the values of v/48, an intermediate ratio of v/55 and v/64. If we double each diameter we have the ratios of v/24, v/27½ and v/32 respectively, or if we halve them we get the values for v/96, v/110 and v/128; so that simple strip gives us a range of nine different 'v' ratios. Many quite expensive pieces of camera control equipment do no more.

# 3. Disproportionate Ratios

This method is quite flexible and can be caused to produce disproportionate answers if required. For instance, one might wish to allow for the diffraction half-tone theory and to use a fixed screen distance, but perhaps a v/70 aperture at a small scale (say at quarter

size) varying smoothly up to v/64 at same size and proportionately larger apertures at enlargement.

We know that with the  $30^{\prime\prime}$  lens of our example, the v/64 ratio lens aperture at same size should be double our strip length of  $12^{\prime\prime}$  (namely  $24^{\prime\prime}$ ). If we want v/70 at one-quarter scale we can easily calculate its value, namely:

$$\frac{f (1 + m)}{70} \text{ in millimeters}$$
Equals
$$\frac{30 \times 1.25 \times 25.4}{70} = 13.46 \text{ mms. (say } 13\frac{1}{2}, \text{ nearly enough)}$$

24 — 13½ = 10½

But the difference of camera extension between same size and quarter size is three-quarters of a focal length and, as stated above, the strip relates to one focal length,

And the difference between the two is:-

so our strip length should be one third longer than the  $10\frac{1}{2}$ " value of three-quarters of 'f', namely 14". But we want to use a v/64 value of 24 mms. at same size when the image of the strip would measure 14"

and so we need to add 10, and not its true length, to

the length of the strip image.

You will see that this works out correctly because at quarter size the image of the 14" strip measures  $3\frac{1}{2}$ " and if we add the "constant" of 10 we get the required v/70 aperture of  $13\frac{1}{2}$  mms. Incidentally, we also get the required proportionately larger apertures at enlargements. For instance, consider one-third enlarged (133 1/3%) where the 14" strip would measure 18 2/3 mms., namely a ratio of v/61.

NEXT MONTH: 'v' ratios in 'f' number stops and an entirely new development.

#### **Livesey Explains Ink Costs**

Printing ink manufacturers are strenuously striving to keep prices of their products down, Chicago printers were told at the annual "Ink Night" program of the Chicago Craftsmen's Club, March 14. Severely handicapping this purpose, however, is the continuous rising cost of raw materials and labor, the assembly was told by Herbert Livesey, executive secretary of the National Association of Printing Ink Makers.

Further complicating this costprice squeeze, he said, is the rising volume of cheap imported inks now entering this country from various foreign nations. Despite the narrow margin on which domestic ink makers operate, Mr. Livesey assured his Chicago audience that the industry will continue to provide printing inks of the same high quality to which American printers have long been accustomed.

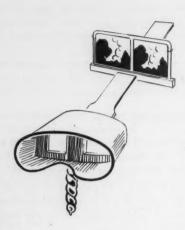
A panel of Chicago ink company experts answered questions at the end of Mr. Livesey's address and various ink firms further contributed to the Ink Night motif with exhibits of their products in the trade show now featured by the Chicago Craftsmen at each of their monthly meetings.

# Fortune in Tinplate Stolen

More than a quarter million dollars worth of tinplate used for making lithographed cans has been stolen from the Crown Cork & Seal Co. plant at H Street and Erie Ave., Philadelphia, during the last year, it was disclosed Jan. 24. Company officials, after an inventory, set the loss at between \$254,000 and \$360,000. A spokesman said the firm had posted \$10,000 reward for information leading to the apprehension of the thieves. He said an "inside as well as outside" job is suspected.

The company said it presumed the tinplate was stolen between inventories. The latest inventory was taken last October, the previous one a year before. Because it seemed impossible that such a quantity could be missing, further inventories were ordered. The loss was confirmed.

The company spokesman said that chiefs of four plant unions were notified of the theft and "seemed receptive" to naming a committee to determine who shall receive the \$10,000 award, if the case is solved.



# Old Fashioned? -You Bet!

But it was good design in those days. Production goals—like everything else—were not as today.

Now, faster and better machines, producing a quality product in less time are a necessity. To meet competition — work must move smoothly and rapidly — requiring top machine design.

Wagner's approach to good design is to think in terms of long range requirements. Low maintenance costs and smooth production flow are planned in advance. And, this is possible because Wagner Engineering has the benefit of more than half a century of experience in Metal Decorating.

Why not ask us to look over your equipment? There's no obligation.



Wagner Litho Machinery Division
NATIONAL-STANDARD COMPANY
Secaucus, N.J.

When thinking of Progress-think of Wagner!

# **Cost Control for Decorators**

Conclusion

By Emil F. Sova

Head Office, Administrative Staff
Industrial Engineer
Continental Can Co.

A SALES order is received from the sales group to decorate the plate. The purchasing and planning groups have performed their functions and the raw material is ready to be received. The time study man is alerted and he goes out to record the time required to perform the cycle.

1. The railroad car or truck is prepared for unloading. The operator opens the door and unbraces the material in the car. The operator performs this function at a standard rate, and the study, when developed, indicates that this function took 4 hours/car or .0114 hrs./package. This is the occurrence standard against which the actual time is measured.

3. With a fork lift truck or hand lift the package is removed from the carrier and transported to a storage area. The developed study indicates that this function took 2.21 standard hours per car of 36 bundles. This can also be expressed as .632 hours per package.

The total standard occurrence time for the above elements is now 2.61 hours per car unloaded. At the end of the day the number of cars unloaded times this standard will give the foreman the standard time for this function. Taking the actual hours spent, he can then determine if the operators are performing their function within standard. If there is an

Author Sova has spent the past 12 years in various phases of industrial engineering. At present he is head office administrative staff industrial engineer for Continental Can Co. This article is taken from an address given at the National Metal Decorators Association convention in Washington last October.

unsatisfactory variance, he can immediately take corrective action to eliminate the added cost. If the standard is based on per package the same procedure can be followed to determine the operator's performance.

3. The order is received to put the plate into production. The protective cover is removed from the plate and the plate transported, two packages per trip, to the process storage at the coating ovens. This function, from the study taken, indicates a standard time of .057 hours/trip or .0285 standard hours per package.

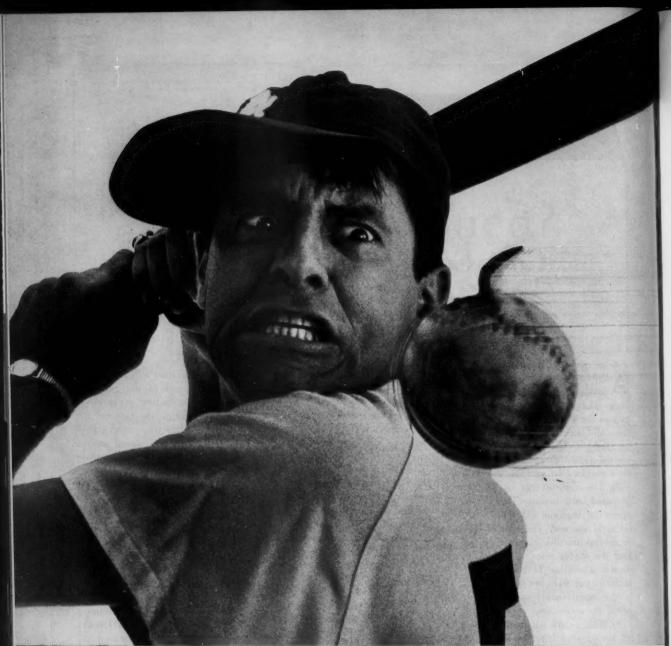
The material is now in position for the direct and service line crews to handle. The line service trucker goes to storage and returns to the coater with the plate, positioning the package on the conveyor.

The study indicates .05 hours a

package to position and remove the load at the end of the run. The coater operator is now ready to position the load on the elevator and raise the elevator into running position. The vacuum is turned on and the plate is ready to run. The study taken of this operation indicates that 1.0 minute is spent getting the load into position.

Each type of enamel, coating, sizing and varnish material must have a temperature and bake time. This information can be obtained from the supplier or the research department in the company. The oven, which has been previously checked for its capability, must be considered. With the following factors known: 1. oven capability; 2. bake temperature; 3. time cycle; an oven card can be prepared listing the requirements from which the speed can be determined. The length of oven converted to inches, then divided by the pitch of the chain, will establish the number of wickets in the oven. The number of wickets, divided by the bake time, plus come up time, will establish the speed of the oven.

The material for this run is compared with the oven card which has been previously prepared from the capability charts. The chart spells out a speed of 70 s.p.m. The standard development follows:



JERRY LEWIS STARS IN HIS OWN PRODUCTIONS / RELEASED BY PARAMOUNT

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A COMPLETE LINE FOR OFFSET AND LETTERPRESS PRINTING CONSOLIDATED WATER POWER & PAPER CO. - NATL. SALES OFFICES, 135 S. LA SALLE ST., CHICAGO

Oven speed-1,000 sheets ÷ 70 sheets/minute = 14.3 Norm. Min./M; Loading time (line down) 1.0 min./occ (1,000/pack) 1.0 Norm. Min./M: Total normal minutes = 15.3 Norm. Min./M; Allowance of 5% delay = .8 Norm. Min./M; Total standard minutes = 16.1 Norm. Min./M.  $16.1 \div 60$  minutes = .268 hours per M (thousand) sheets run. This is the standard per M sheets for the type of plate and material specified. The standard production/hour is determined at 1,000 ÷ .268 hours, which equals 3,730 sheets/hour of running.

The delay allowance must be established by time studies made at the plant. Each condition within a plant dealing with multiple machine operations must be reviewed to determine the percentage of delay. A definition of machine interference can be stated as:

1. At one machine per operator, the standard machine cycle before allowance is the sum of machine running time (internal) plus the operator servicing time (external) during which the machine is idle.

2. For multiple machines per operator, the above item is made longer by the additional time element of machine interference. If two machines require operator attention simultaneously, the second machine must wait until the operator completes his work on the first. As more machines are assigned to the operator, the interference time delay is increased.

Production time studies, work sampling studies and sometimes recording devices will yield not only the element time value but also machine interference delay time. From the above analysis it has been determined that 5 per cent delay allowance is equitable for this operation.

# Manning for Coater Feeder

The manning for the coater line has been established at one coater feeder operator, plus one automatic stripper operator to handle two lines inspecting and removing loads at the end of the run. The line crew for one line will therefore show 1.5 direct operators.

There are certain service functions performed which are directly tied to the line operation and considered as part of the direct labor crew:

Personal time: This allowance has been established to permit workers 30 minutes of personal time during an eight hour period. Development is 480 minutes/day minus 30 minutes personal time, which equals 450 minutes available work day. 30 minutes ÷ 450 minutes equals 6.7 per cent. This percentage is added to the basic time in all service labor standard development.

Sheet Washer: The study made of this function indicates that some of the sheets can be cleaned of their enamel and put back into production. The development of this function revealed that 1/10 of one percent of all sheets run must be sorted and washed, taking 2.0 minutes. As there are 3,730 sheets run per oven hour times .001 or 3.7 sheets/hour of running, 2.0 min. x 3.7 sheets equals 7.4 minutes  $\div$  60 equals .123 man hours/standard oven hour.

Lubrication: The conveyor chain has an automatic lubricator which must be filled. The grease fittings on the equipment are filled using a manual grease gun. The developed standard to perform the greasing and oiling totaled 26.4 standard minutes per oven. This function must be performed once every 16 hours. The standard minutes 26.4 ÷ 60 and then divided by the number of hours this line is running production plate will give us the standard man hours/running oven hour. It has been determined that the average plant running time is 10.7 hours (16 hrs. x 67 per cent) and the balance of the time the line is down on preparations.

The development of the 67 per cent can be determined by using the following procedure: There are 52 weeks a year times five-day operation, or 260 days. Of these 23 are spent overhauling the lines and down for holidays, leaving us 237 working days. On a two-shift operation this will give us 237 x 16 or 3,792 available hours per line per year. This example is based on two coater lines and four press lines, therefore the

total available hours for all the lines equals 22,752 hours.

We have determined that there are 7,580 hours spent on preparations, leaving 15,172 hours for running. We can now say that 15,172 ÷ 22,752 hours which equals 67 per cent of the available time spent running production plate. The standard now becomes .04 hours/running oven hour press and coater. (26.4 ÷ 60 ÷ 10.7 equal .04 man hours per oven hour.)

#### General Labor

General Labor: This operator performs all functions required but not covered as an individual standard. Some of these infrequent operations, are rearranging stock, going to the supply room for material plus other minor duties. The analysis and time study taken reveals that 2.75 hours per week are spent performing these miscellaneous duties, 2.75 ÷ 10.7 running hours x 5 days equal .05 man hours per running oven hour.

This now completes the direct crew development. To compute our direct labor cost per line hour, we take the standard times the rate of the job.

The development of standards and manning for the press section follows the same course as for the coaters. The results of our studies and capability tests indicate that the maximum speed to obtain proper bake of the inks and varnishes is 70 sheets per minute. The running standard will therefore be the same as used for the coater. The manning is determined at one press feeder and one half automatic stripper with a pressman. We add the service functions of general labor, lubrication, sheet washer and personal time and come up with a crew of 2.88 hours/oven hour of running.

The crew cost development is as shown in Table 1. (See Pg. 68.)

The studies for all functions in the plant have now been made. At this time we must develop the following data which will be used to determine the time per oven hour as well as the cost:

1. Preparations. This is the time lost in making changes in the following items: material, sheet size, roll

-	-			-
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Function	JOB RATE	COATER		Press	
Coater Loader and Tender	. \$2.70	\$1.00	\$2.70		
Auto. Oven Stripper		.50	1.08	\$ .50	\$1.08
Litho. Pressman				1.00	3.35
Litho Press Loader & Tender				1.00	2.50
Personal Time 6.7%			.27	.17	.46
Sheet Washer		.12	.27	.12	.27
Lubrication		.04	.09	.04	.09
General labor		.05	.11	.05	.11
TOTAL		1.81	4.52	2.88	7.86

# Table 2

	PREP LINE HRS.	No. of LINE	TOTAL PREP	AVAILABLE HRS. Col. x 3792	PERCENT. COL. 3 + COL. 4	Crew	MAN HRS. OF PREP.	RUNNING HRS. COL. 4- COL. 3
Coater Press	758 1516	2 4	1516 6064	7584 15168	20% 40%	1.81 2.88	2744 17464	6068 9104
TOTAL			7580	22752				15172

and size, morning start, bake out or color match, night wash-up, succeeding shift start up, etc. To determine the frequency to be included in the budget we can take the occurrences of the previous year and project them for the coming year. The frequency for each change times the standard oven hours per occurrence will yield the total line hours that the lines will be down. To determine the man hours spent performing these functions we take the line hours developed for the coaters and presses and multiply them by the crew on that line. In this example the crew was 1.81 for the coater and 2.88 for the presses.

To determine the per cent coater or press we divide the available time per line per year into the preparation hours. In this example the lines will be down 20 per cent for the coaters and 40 per cent for the presses against the available time. The development is as shown in Table 2.

2. Volume of sheets (packages) that can be handled within the plant. An analysis of previous runs indicates that the average passes required for the coater are 1, and press 1.5. Using the running standards and available running time, we can now determine that the plant can produce an estimated 22,630,000 sheets factored by 1 per cent loss due to major breakdowns for a net of 22,400,000 sheets. This means that 640 cars will be unloaded.

3. The frequency of all standards that are considered as service. Some

of these are: Mix coating and deliver to lines, store paints and coater rolls, clean coaters and ovens, check maintenance and Micromax checks. The frequencies for these functions can be established by using the previous year's data and factoring for the budget year requirements.

4. The standard production volume in sheets per hour. This volume has been previously determined in the line hour development at 3,730 sheets per standard running hour. The actual production can exceed this volume depending on the actual delay time encountered.

# Basic Unit for Budget

With the above information at our fingertips we are now in a position to establish the basic unit for our budget. By establishing one basic unit of measure the total labor cost can be shown in one computation on the variable development sheet.

At this time let us review the information that has been shown on the various sheets of the budget.

A. THE DEVELOPMENT SHEET FOR THE SUMMARY OF COST. On this work sheet I have shown the various labor functions with the following data:

1. Occurrence standard—The value shown under this heading was determined after a time study has been taken and developed. These standards will not apply at all locations but will vary depending on the equipment layout and distances between the various operations.

2. Unit—This is the item around which the standard is developed. Some of these units are; hours per package, per day, per roll, per drum, etc.

3. Occurrence Volume—This is the frequency of occurrence during the analysis period. The analysis period can cover a year, day or any other definite period.

4. Total hours yearly—This is the total hours earned for that period. (The standard times the occurrence volume.)

5. Running hours—These are the total hours generated by the manufacturing lines during the analysis period.

6. Standard hours per oven hour— This is the standard hours earned for each hour the line is running productive plate. To arrive at this figure the total hours years or hours per occurrence are divided by the running hours.

7. Rate of job—This is an estimated rate that was used for this example to establish the cost. This rate will vary by company depending on the person performing the function.

8. Cost per oven hour—The standard hours per oven hour times the rate of the job will give us the cost shown under this heading.

B. SUMMARY OF COST SHEET. On this sheet I have summarized the cost in dollars per running hour from the work sheet.

The development of direct labor cost for the press and coater was previously shown. In addition to the labor cost, we must add the direct supply cost; such as press plates, composition rolls, rubber blankets, lubricants, thinners, etc. The usage of the current year times the cost per unit divided by the line hours generated by the equipment for each section will give us the present cost per line hour. These figures adjusted for the forecasted year's activity will give us the current year estimate.

By establishing this cost by section we can more accurately project the cost to the operation that is involved. The press section has the higher

(Continued on Page 137)

# LITHO CLUB NEWS

# Past Presidents Form Washington Panel



New officers of the Washington Litho Club are (left to right) front row: John H. Williams, Lewis F. Powers, Walter Conway, Arthur L. Nugent, and Frank H. Conway. Standing behind the officers is the club's board of governors.

Lee Augustine, president of Printing Machinery Co., Cincinnati, discussed "My Printing Trip to Russia" at the Feb. 28 meeting of the Washington Litho Club. In it he gave the highlights of his visits to Russian printing plants.

The January meeting of the club featured a quiz panel made up of past presidents of the club. Past president Albert Materazzi, 1950, was moderator, and other past presidents who attended were: John J. Laverine, 1948; Robert E. Rossell, 1952; Jack O. Blades, 1953; Leo B. Krebs, 1955; David B. Fell, 1956; Frank D. Corcoran, 1957; Fred A. Fowler, 1958, and Ray Geegh, 1960.

Officers and governors inducted by Fred Fowler were: president, Walter Conway, Conway & Associates; first vice president, Arthur L. Nugent, Coast & Geodetic Survey; second vice president, Lewis F. Powers, Interchemical Corp.; secretary, Frank H. Conway, Stant Lithograph Co., and treasurer, John H. Williams, Navy Publications.

Installed as government governors were: Clifford P. Chapman, Charles McFadden, Charles W. Bennett, J. Stuart Rich and John T. Simons.

Installed as commercial governors were: William E. Bailey, Robert A. Luciani, Richard R. Patschke, Emil G. Rykoskey and John H. Tancill. Associate governors: Raymond C. Firor and Bowen E. McDonald.

# **Twin City**

#### **Consider Tape Uses**

The Twin City Litho Club meeting on Feb. 2 featured Thomas H. Richards of the Minnesota Mining & Mfg. Co. Industrial Tape Division as the guest speaker. He presented many of the newly established tape applications that are being used by the graphic arts industry. He gave demonstrations of vinyls, acetate fiber and film, polyester and paper backed tapes. He also demonstrated the equipment which is used to facilitate the dispensing of these tapes.

At the board of governor's meeting held Feb. 6, the 24 proposals submitted to the council members at the mid-season meeting were read and discussed. On a motion, carried, president Fred Schulz appointed assistant national secretary Len Holzinger and H. C. Goebel to draw up a set of conclusions as determined by the board with reference to these proposals and submit them to the board of governors at their next meeting, before submitting them to the club for action. A committee of five was appointed to submit to the board ways and means of developing the national educational proposition submitted by the NALC.

# Detroit

#### **Detroit Reviews Procedures**

The Litho Club of Detroit February meeting featured a review of new methods of die cutting, mounting and finishing procedures. Kenneth E. Bancroft, vice president and general manager of the Detroit Paper Die Cutting Co., spoke on the various phases and accented his talk with a series of slides.

At a recent meeting of the club's board of governors, president Al Teasdale appointed James Blake and Richard Fitzpatrick to the 1961-1962 Printing Week Committee. At the same time, it was announced that the March meeting would be highlighted by a talk on the Federal Bureau of Investigation.

#### St. Louis

# **Discuss Quality Control**

Bill Linn of Western Printing Co., St. Louis, was the guest speaker at the St. Louis Litho Club's January meeting. Mr. Linn discussed quality control and was aided by charts and illustrations.

The club's Feb. 2 meeting was Harris-Seybold night. C. A. Loefgren, vice president in charge of sales for Harris-Seybold, discussed "The Importance of Control in Lithography." The second speaker from the Cottrell division, Herb Asten, discussed "Web Offset, An Evaluation." The third speaker from Intertype, Richard M. Jones, discussed "Fotosetter Application to Lithography."

## Litho Club Secretaries

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BALTIMORE Robert Press

BOSTON

Vincent Aliberte, 2010 Revere Beach Pkway, Everett BUFFALO

John Demske

CANTON Clayton Betz, 531 Grosvenor Dr., NW, Massilon, O.

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Grady Caldwell, Caldwell Ptg. Co., 407 M&M Bldg.

LOS ANGELES Al Griffin, 520 Monterey Rd., Pasadena

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R. Kiser, Rt. 2, Box 597,

# Milwaukee

**Explain Training to Employers** 

The Feb. 28 meeting of the Milwaukee Litho Club, entitled Employer's Night, featured an exposition of the nature of the lithographic training program recently instituted in Milwaukee schools. A panel of speakers explained the beginnings, last year, of the program and the progress of the training to date. The importance of the training to the future of the industry in the Milwaukee area was emphasized to the employers, who were present as guests of the members.

Club officers for 1961 are: John W. Miller, president; Ned Pritchard, vice president; Rudolph Bartz, treasurer; Henry Reger, secretary, and Raymond Kapke, sgt.-at-arms.

New members of the club are William Hartley, Chicago Litho Products; Robert Hahn, Moebius Printing Co.; Clyde M. Robinson, Harold M. Pitman Co., and Jackson R. Iding, Flint Ink Corp.

# Baltimore

Visit Federal Tin Co.

Instead of holding the usual business meeting in February, the members of the Baltimore Litho Club toured the gravure section of the Federal Tin Company, Baltimore.

The club will be holding its annual Oyster Roast at the Alcazar Restaurant in Baltimore on March 18. Tickets are available from Edward McLowee of the Hawley-Monk Co.

The new officers of the club installed at the January meeting are George R. Frank, president; Melvin D. Bruchey, vice president; Walter J. Speyer, secretary, and Vincent J. Fertitta, treasurer.

At the same meeting, three 20-year members were awarded plaques. They are John W. Boarman, J. Herber Crane Ir. and Louis G. Heckner.

New members of the club are Henry Bien, B&O Railroad Dept.; Herman Ostrousky, Grant Paper Co.; William B. Berard, Lanman Engraving Co.; Robert A. Millikin, Federal Tin Co.; Vincent M. Lanio, Harris-Seybold Co.; Harry C. Montague, Barton, Duer and Koch Paper Co.; Pepter E. Costello Jr., Federal Tin Co., and Anthony J. Sochurek, A. Hoen and Co.

# **Central Wisconsin**

**Tour Wire Works** 

The educational portion of the February meeting of the Litho Club of Central Wisconsin centered on a tour, by the members, of the Appleton Wire Works Corp.

# Goebel Installs Officers at Los Angeles Meeting

Herman Goebel, former president of the NALC, installed the new officers of the Los Angeles Litho Club at its February meeting. The new officers are Frank Young, president; Raymond Schussler, vice president; Michael Aguilar, secretary, and John Cairns, treasurer.

Newly installed officers of the Los Angeles Litho Club are (left to right): John Cairns, Ray Schussler, Herman Goebel, Frank Young and Mike Aguilar.





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#### Canada Ontario Division Reviews Activities

#### Chicago

#### Miehle Presents Press Night

The Chicago Litho Club, at its Feb. 23 meeting varied the traditional quiz program format by arranging for, not just one, but two panels of experts to face each other. On one side was the "home team" composed of members of the club who asked the questions. Facing them was another panel of Miehle Printing Press Mfg. Co. specialists, who provided the answers. Questions had been mailed by members in advance and these had been screened by the club panel, to select and submit to the Miehle panel those of greatest general interest. The answering panel had already been advised of the queries and were prepared with slides and other illustrative materials.

Miehle's sales vice president, G. W. Bassett, introduced his panel members and said a few words about new developments to be expected from his firm in the near future. Thomas F. De Normandie, Chicago territorial manager, moderated the program. Others on the panel were Kenneth Addington, marketing specialist on web offset; Kenneth Schulz, quality control specialist; Frank Janik, product service manager, and Albert Kuehn, sheet fed press sales manager.

Members of the litho club panel were Joseph L. Digate, Cadillac Printing & Litho Corp.; Victor Friese, Inland Litho Co.; Robert O. Hanson, Max Stern's Sons Co., and Louis J. Lewis, D. F. Keller Co.

The Chicago Litho Club began its 32nd year with a total membership of 407, including active, honorary and associate members, according to the listing in the newly revised club directory which was released in January. This, it is stated in a foreword to the 64-page booklet, makes the Chicago club the largest of the 35 clubs comprising the National Association of Litho Clubs.

A new feature of the directory this year is a membership listing according to company affiliations, New officers of the Canadian Litho Club, Ontario Division, are (left to right) back row: Douglas G. Scott, W. David Alexander, Robert D. Isbister; front row: Kenneth S. Duncan (past president), James F. Dales, Vince B. Black, G. I. Prouse



The annual meeting of the Canadian Litho Club, Ontario Division, was held in the King Edward Hotel, Toronto, on Jan. 18. A review of the past year's activities was given by the chairman of each committee. The retiring president, Kenneth S. Duncan, said the past year had been significant in the effective relations and activities achieved with the Canadian Lithographers' Association, Inc.

The two highlights of the year, according to Mr. Duncan, were the joint convention with the C.L.A. and the successful Toronto Lithographic Tech-

nical Forum, which the club sponsored and operated.

The new officers of the club are: president, James F. Dales, Davis & Henderson, Ltd.; vice president, Vince B. Black, Canadian Fine Color Co., Ltd.; secretary, Douglas G. Scott, the Southam Printing Co., Ltd., and treasurer, W. David Alexander, Alexander Lithographers, Ltd. They were elected in January.

New directors are Robert D. Isbister, Duncan Lithographing Co., Ltd., and G. J. Prouse, Bomac Offset (Toronto), Ltd.

which shows that the 407 individual members represent 208 lithographing firms and suppliers of equipment and supplies in the Chicago area.

#### **New York**

#### Will Cover Multimask

The March 22 meeting of the New York Litho Club will center on two talks, one on the Gevaert Multimask system and the other on color preparation work being done by Robert Crandell Associates.

Ford P. Ray, the Gevaert Co. of America, will give a detailed description of the new Multimask color masking system, discussing the use of the film in pre-masking and the under color removal properties.

Fred J. Anderson, Robert Crandell Associates, will discuss the use of such techniques as optical photocomposition, color retouching and color duplicating in copy preparation.

Officers of the New York Litho Club are (left to right): Phillip Quatarraro (secretary), Victor De Rose (vice president), Louis H. Happ (president), Feter A. Rice (retiring president), Marcel Minardi (secretary) and Edward Blank (retiring secretary)



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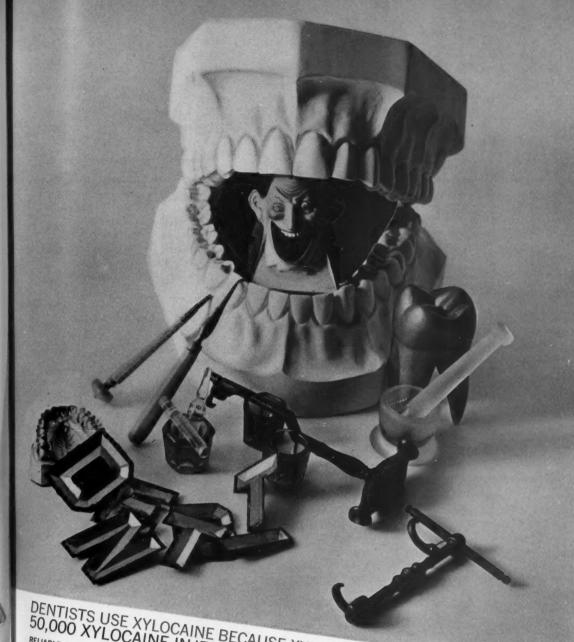
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#### **NALC** Convention Plans Unveiled

THE Sixteenth Annual convention of the National Association of Litho Clubs will be held at the Biltmore Hotel in Dayton, Ohio, May 4 through 6, under the general chairman, J. Leonard Starkey. Registration will open on Thursday, May 4 at 9:00 A.M.

There will be a luncheon meeting for the national officers, Dayton board of governors and the convention committee at 10:30 A.M.

From 1:00 P.M. till 4:30 P.M. groups will visit the McCall Corp. plant where they will be able to see the modern preparation department plus what is reportedly the world's largest and fastest web offset press.

Friday at 7:30 A.M. a breakfast will be held for national officers and past presidents. At 8:30 A.M. the NALC Business Session will convene. At the noon luncheon the speaker will be Harvey Hahn. The business session will continue at 1:30

P.M. and the election of officers will be held.

Saturday at 8:30 A.M. and continuing until 11:30 A.M. a quiz secsion will be held in the auditorium of Patterson Co-operative High School. The panel will consists of experts in the offset field.

From noon until 1:30 P.M. a luncheon will be held at the Biltmore Hotel, feaurting an address by Col. Ira V. Matthews of the Strategic Air Command.

From 2:00 P.M. till 4:30 P.M. the quiz session will continue in the high school with an opportunity for lightographers to discuss their particular problems with the experts and other printers.

There will also be a complete three day ladies program featuring talks on home economics, and trips to such places as the Air Force Museum. The Hilton Room of the Biltmore is being set aside for the ladies.

Gross, first vice president, Sebastian Fino, second vice president, Anthony Gagliardi, secretary, and Fred Renkowicz, treasurer.

New members of the board of governors are: Silvio Damato, James Bamber, Edward Michaels, Anthony Sessa and Benjamin Strong.

#### **Williams Predicts Future Trends**

John S. Williams, president of Williams & Marcus and Franklin Printing Co., Primos, Pa., told the February meeting of the Junior Executive Club of the Graphic Arts, Philadelphia, that the next few years will bring some important changes in the printing industry. He predicted the following:

A decrease in the use of metal. The use of I. B. M. varityper cards can free all metal from large jobs such as form books and newspapers.

Wrap-around plates represent the future mainstay for letterpress. They will be made originally by engravers on a trade basis, but eventually the letterpress printer will make them an integrated shop basis, as offset printers do. This would eliminate stereos and duplicate plates making it easy to ship film instead of mats.

Press speeds will increase and the use of web presses for short runs by offset will increase. Lighter weight machines will also help. There will be a reduction in materials handling through such equipment as complete binding machines, press sheeters, web presses, etc.

There will be increased specialization by printers, particularly in the forms field.

Costs will present a continuing problem for two reasons: first, the labor rates have gone up but production has not increased with them at the same rate; second, the diminishing depreciation based on cost of machinery in replacement value.

Some of the new developments will be dry offset. Xerography, really high speed machines such as one which prints I. B. M. cards at 90,000 an hour; further lightweight machinery.

#### Philadelphia

#### Feature Unlimited Panel

The Feb. 27 meeting of the Philadelphia Litho Club centered on a quiz program which had as its panel of experts the entire audience.

Herman Britz, vice president of the club, acted as moderator of the discussion and submitted all questions to the experts on the floor for answering.

New members of the club are James S. Hackett, Colorcrafters, and Victor Powell, Oser Press.

#### **Kansas City**

#### Wlil Examine Gevaert Masking

Ford P. Ray, technical representative of the Gevaert Co. of America, described the new Gevaert color masking system, Multimask, at the March 6 meeting of the Kansas City Litho Club. The 3M type S plate and the Dewey and Almy two-piece blanket came in for close examination at the February meeting of the club. Edward Nederostock and John Van Keulen of Dewey and Almy each presented slide films showing these new products of their respective companies.

New members of the club are Charles Warden, Carol Groves, John Altergott, C. E. Salzer, Bernard Fenske, Jerome Stover, James L. Patterson, Harry Godsey and Victor Johnson.

#### **Connecticut Valley**

#### **Goss Installs New Officers**

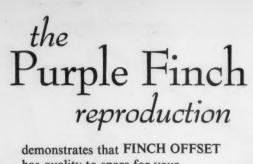
Rae Goss, president of the NALC, was present to swear in the new officers of the Connecticut Valley Litho Club at its February meeting. Mr. Goss also gave a talk on the new management training program instituted by the NALC.

The new officers of the club are: James Bellany, president, Irving



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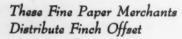
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The Whitaker Paper Co	Washington Washington
FLORIDA	
Jacksonville Paper Company	Jacksonville
Jacksonville Paper Company Everglade Paper Company Central Paper Company	Orlando
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GEORGIA Sloan Paper Company	Atlanta
ILLINOIS	
Berkshire Papers, Inc Bradner Smith & Company	Chicago
Bradner Smith & Company	Chicago
Empire Paper Company	Chicago
Midland Paper Co	Chicago
Reliable Paper Co	Chicago
INDIANA	
The Millcraft Paper Company	Fort Wayne
The Millcraft Paper Company Central Ohio Paper Company MacCollum Paper Company	Indianapolis Indianapolis
IOWA Western Newspaper Union	
LOUISIANA	Des moines
A to Z Paper Company	New Orleans
MAINE	
Carter Rice Storrs & Bement	Augusta
C. M. Rice Paper Company	Portland
MARYLAND	
Mudge Paper Company The Whitaker Paper Company	Baltimore
MASSACHUSETTS	
Carter Rice Storrs & Bement	Boston
John Carter & Co., Inc	Boston
John Carter & Co., Inc The J. C. Campbell Paper Co Judd Paper Company. Carter Rice Storrs & Bement	Brockton
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John Carter & Co., Inc	Springfield Warcester Warcester
MICHIGAN Central Ohio Paper Company Service Paper Co Central Michigan Paper Co Triquet Paper Company	Grand Rapids
MINNESOTA Minnesota Paper & Cordage Co. Inter-City Paper Company	Minneapolis
MISSOURI Carpenter Paper Company Tobey Fine Papers, Inc Tobey Fine Papers, Inc	Kansas City
NEBRASKA Carpenter Paper Company Western Paper Company	Omaha Omaha
NEW HAMPSHIRE John Carter & Co., Inc C. M. Rice Paper Company The J. C. Campbell Paper Co	Concord Concord Manchester
NEW JERSEY Central Paper Company Central Paper Company	Newark
NEW YORK W. H. Smith Paper Corp. Binghamton Paper Co., Inc. The Alling & Cory Company. Horwitz Brothers Leland Paper Company. The Millcraft Paper Company. The Millcraft Paper Company. H. P. Andrews Paper Company, Baldwin Paper Company, Inc. Beekman Paper Coc., Inc. Buikley Dunton & Co., Inc. The Canfield Paper Company. Linde-Lothrop Paper Co., Inc. Marquardt & Company. Millbrand Paper Co. Reinhold-Gould, Inc. Ris Paper Company, Inc. Schlotser Paper Corporation. The Whitcher Paper Company. Fine Papers, Inc. J & F. B. Garrett Company.	Glens Falls Jamestown Long Island City New York City
The Alling & Cory Company	Utica
NORTH CAROLINA	Charlena

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The Whitaker Paper Company	Pittsburgh
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John Curier & Co., Inc	Providence
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Clampitt Paper Company	Houston
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Caskie Paper Co., Inc	Lynchburg
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Caskie Paper Co., Inc	Richmond
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Kaplan Paper Company	Seattle
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Copco Papers, Inc.	Charlesten
Copto rupers, inc	Charleston
WISCONSIN	
The Bouer Paper Company	Milwaukee
CANADA	
The Kruger Paper Co., Ltd	Montreal

# NEWS about the TRADE

#### Navigraphic Will Feature Telephone Interviews

THE Fourth Annual Graphic Arts Progress Report, entitled Navigraphic '61, and sponsored by the Navigators, New York graphic arts association, will be held March 18, at the Biltmore Hotel.

The main feature of this year's meeting is to be an amplified telephone conversation with six leading suppliers to the industry who will cover the newest developments in equipment and processes.

The six interviewees will be William W. Fisher, president of American Type Founders Co.; Richard B. Tullis, executive vice president, Harris-Intertype Corp.; James W. Coultrap, president, The Miehle division of Miehle-Goss-Dexter, Inc.; Hugh B. Gage, district sales manager for Dycril plates, DuPont Co.; Lester Goda, Jr., assistant to the manager of the Reproduction Sales division of Eastman Kodak Co.; and Michael Bruno, director of research for the Lithographic Technical Foundation. They will be interviewed by J. Homer Winkler, technical advisor, Battelle Memorial Institute.

Following the telephone interviews a panel consisting of John Turchon, type coordinator and researcher of typographic equipment, McGraw-Hill Publishing Co., Ernest Trotter, editor of Printing Magazine, and James T. Keefe, Jr., sales manager, general printing products, for Dewey and Almy division of Grace Chemical Co. will discuss further new developments in the printing industry. Mr. Turchon will cover the automatic print-out system for computor composition. Mr. Trotter will cover movement for a standardization of measurement in printing paper weights. Mr. Keefe will discuss the new Daxene printing plate.

The significance of these new developments will be considered by Robert B. Davis, vice president of Davis, Delaney, Inc., who will view them from the producer's aspect, and Bruce D. Sweet, supervisor of technical service for F. W. Dodge Corp., who will explain the buyer's viewpoint.

The annual luncheon and presentation of the Navigators' Service to Industry Award will follow.

#### **Kennedy Backs Tax Relief**

President Kennedy's recognition of the need for tax relief to beef up industry's ability to replace obsolete tools increases to four the number of U. S. Chief Executives who favored liberalization of depreciation writeoffs for this purpose, The American Economic Foundation has reported.

His predecessors in office, Presidents Eisenhower, Truman and Franklin D. Roosevelt supported accelerated tax writeoffs. Presidents Roosevelt and Truman employed this method to speed defense production. Mr. Eisenhower signed the 1954 tax code amendments which included liberalized depreciation allowances.

Mr. Kennedy said in his message to Congress on Economic Recovery and Growth that "Expansion and modernization of the nation's productive plant is essential to accelerate economic growth and to improve the international competitive position of American industry. Embodying modern research and technology in new facilities will advance productivity, reduce costs and market new prod-

ucts. Moreover, an early stimulus to business investment will promote recovery and increased employment.

"Among the reforms of the Federal tax system which I expect to propose at a later date is a modification of the income tax laws to provide additional incentives for investment in plant and equipment," said the President. "To avoid a net revenue loss, I will also recommend measures to remove several unwarranted special tax benefits, and to improve tax compliance and administration.

"It should be possible to reform the tax system to stimulate economic growth, without reducing revenues and without violating the principles of fairness in taxation," he said.

#### **Standard Publishing Appoints 3**

Standard Publishing Co., Cincinnati, recently advanced three members of its staff to new executive posts. V. A. Anderson has been named







Fergus

Jones

Anderson

presidential assistant for organization; James C. Fergus, presidential assistant for sales; and J. Bernard Jones, sales manager.

Mr. Anderson has been director of personnel since he joined the company in 1955. Mr. Fergus was a salesman for the McDonald Printing Co., when Standard and McDonald merged about a year ago, and has acted as sales manager since that time. Mr. Jones joined the company as a salesman early in 1960.





#### Web-Offset Group Plans April Meeting

A REPORT on a web-offset research program, a case history of the process, and panel discussions on production problems and on products produced by the process will highlight the 1961 annual meeting of the Web-Offset Section of Printing Industry of America.

The group will convene at the Edgewater Beach Hotel, Chicago, April 19-21. Advance indications are that it will be the best attended meeting of the group since it was organized by about a dozen industry leaders in 1954. In addition to weboffset users in the U. S., registrants will include men from Great Britain, Norway, Sweden, Puerto Rico and South America. In all, more than 400 are expected to attend the meeting.

The conference will open with a luncheon-business meeting at Noon Wednesday, April 19. At the business meeting, president James N. Johnson will make his annual report, which will be followed by election of officers.

At the first general session, following the luncheon, the subject under discussion will be "The Use of Web-Offset—A Case History." A representative of a well-known buyer will be the speaker. The talk will highlight the "why" of going into web-offset, the advantages and disadvantages of the process, and the potential for the future.

A panel discussion, under the chairmanship of Edward Blank, director of production management and new development for the New York Employing Printers Association, will follow the case history. The discussion will focus attention on products by web-offset. Panel members will discuss advertising and direct mail literature; books and encyclopedias; brochures and catalogs; magazines; weekly and daily newspapers; and specialty products. Each of these products will be discussed from the point of view of press equipment being used, types of plates and paper, running speeds and average signatures per hour, production problems involved and customer acceptance.

At a dinner meeting on Wednesday evening, an unusual discussion is scheduled under the heading "Web-Offset Europa." This subject will be discussed by Charles Latimer of Purnell & Sons Ltd., Buckinghamshire, England. Hyman Safran, Safran Printing Company, Detroit, will be meeting chairman.

Web-offset technical and mechanical problems will be aired by a panel including:

Michael Bruno, research director, LTF, Chicago; Michael Evans, plant engineer, Veritone Corp., Chicago; John S. Hodes, sales engineer, Webcrafters, Inc., Madison, Wis.; Frank Petersen, offset superintendent, Standard Publishing Co., Cincinnatti; Thomas Stephens, web-offset superintendent, Phillips-Van Orden Co., San Francisco; and William T. Stevenson, vice president, Stevenson Photo Color Co., Cincinnati.

In preparation for this panel discussion, 52 companies were requested to submit technical, mechanical and production problems encountered in the operation of web-offset equipment. The panel will be chaired by John Wurst, of Henry Wurst, Inc., Kansas City, Mo.

At the final general session, Charles Shapiro, education director of LTF, will discuss the subject: "How To Train Web-Offset Press Crews," Mr. Shapiro will report on the preparation of training materials for web-offset crews and will describe how such training can be accomplished.

Final speaker will be Mr. Bruno, who will talk on the development and status of the LTF web-offset research program came into being as a result of a proposal which was made during the technical discussions at the 1960 web-offset meeting. The development of the program is under the direction of a steering committee composed of representatives of equipment manufacturers and suppliers,

together with certain web-offset users.

This session will be chaired by Paul Lyle of Western Printing and Lithographing Company, Racine, Wis., who is vice president of the Web-Offset section.

Detailed information concerning the meeting can be obtained by contacting George A. Mattson, managing director, Web-Offset Section, Printing Industry of America, 5728 Connecticut Avenue, N. W., Washington 15, D. C.

#### St. Louis GAA Elects Nies

The newly elected officers and directors of the Graphic Arts Association of St. Louis, Inc., were installed Feb. 8 at the Park Plaza Hotel. The



In recognition of his service as president of the GAA of St. Louis during 1960, Robert T. Wolff, Western Printing & Litho. Co., was presented a resolution by incoming president Donald P. Nies, (r.) Nies-Kaiser Printing Co.

new officers of the Association are president, Donald P. Nies, Nies-Kaiser Printing Co.; vice president, Harry L. Laba, Jefferson Printing Co.; secretary, Herbert W. Sayers, Sayers Printing Co.; and treasurer, Frank J. Merrill, the George D. Bernard Co.

Newly elected directors, who will serve for 3 years are Alexander H. Crow, McMullen Printing Co.; Frank J. Merrill, the Geo. D. Barnard Co.; Donald P. Pies, Nies-Kaiser Printing Co.; Frank C. R. Rauchenstein, Cavanagh Printing Co.; Herbert W. Sayers, Sayers Printing Co.; George Von Hoffman, Von Hoffman Press, Inc.

One of the features of the evening was the presentation of a resolution and the plaque to Robert T. Wolff, immediate past president.

#### Nautic Buys Ivy Hill

Nautec Corp., New York, has purchased Ivy Hill Lithograph Corp., Brooklyn, for \$3,000,000, according to Robert Rittmaster, Nautec board chairman, and Murray Gordon, Ivy Hill president.

The lithograph company, founded in 1950 by Mr. Gordon and Lewis Garlick, vice president and treasurer, will become the seventh division of Nautec. Both men will remain as executives of the division, as will other Ivy Hill management staff. Messrs. Gordon and Garlick will retain their ownership of The Gordon Press, Inc. and Record Packaging Corp., both of Brooklyn.

Nautec, formerly Motor Products Corp., took its present name last November to reflect the changing character of the corporation's business from one of making automotive parts to one producing and providing a wide variety of industrial products and services.

Ivy Hill does the bulk of its business in producing multi-color album covers for the nation's record companies. The company also produces promotional and point-of-purchase material for major producers of consumer goods. The division plans to move to Garden City, New York, before the end of 1961 to a larger and more modern plant. The present plant, on Ivy Hill Road, Brooklyn. is fully integrated and contains multi-color units in a wide range of sizes

Other divisions of Nautec Corporation are: Aermotor Water Systems, Chicago; Bertram Yacht, Miami, Fla.; Bond Warehouse Service, Detroit; Braden Winch-Arrow Gear, Broken Arrow, Okla.; Duncan Parking Meter, Chicago; and Trionics Corp., Madison, Wisc.

#### Marbridge Names Messner Pres.

Marbridge Printing Co., Inc., New York commercial printers since 1914, has elected Richard Messner as president, to fill the vacancy caused by the death of Cassel Ronkin.

To supplement the present vicepresidency of Charles W. Kunz, who has been with the company for 40 years, Philip Ronkin, John C. Kemmer Jr., and Robert M. Messner were elected vice presidents. Miriam Ronkin will continue as treasurer and secretary.

Additional appointments, in a realignment of sales and production, include Edward J. Vogl as general manager in charge of production, Charles Saum as director of plant operations, Daniel R. Brieger as pressroom foreman, and Charles L. Hull as foreman of the lithographic division.

#### Forges Building New Plant

Construction has started on a \$100,000 printing plant at Trois Rivieres, Que., for Imprimerie des Forges Ltee. Architect is Denoncourt & Denoncourt, Trois Rivieres. General contractor, Dansereay Ltee., Montreal, consulting structural engineer, Lalonde & Valois, Montreal.

#### Mendle Elecst Ebeling

Joseph H. Ebeling III was appointed president of Mendle Press, Inc., and Philip A. Isserman, execu-



Ebeling



tive vice president of the 54 year old printing company.

Mr. Ebeling succeeds Maurice E. Mendle who will now serve as chairman of the board of directors. Milton C. Mendle was named vice chairman of the board.

The new president has been with the organization since 1950. He most recently served as vice president in charge of sales and will continue to have primary responsibility for the sales operations of the company. He is a graduate of the Rochester Institute of Technology.

Mr. Isserman has been vice president in charge of the company's internal planning and will continue to oversee this phase of operation.

#### **Buffalo Planning GA Center**

The printing industry which has a heavy concentration of plants and facilities in the downtown Buffalo area, is showing keen interest in the recently announced A. D. Little Report on rebuilding the area.

One specific proposal in the report is creation of a Graphic Arts Center in the Lower Main St. area. This is expected to give a solid boost to the graphic arts industry.

Printing industry leaders are reported at work on plans for the project. The Printing Industries Association of Western New York has urged that the voice of every employer in the graphic arts industry should be heard in this planning.

The Crossroads Subcommittee of the Greater Buffalo Development Foundation is mailing out questionnaires to printing firms to obtain some of the detailed information needed for further planning.

Industry leaders hope that out of the program will come a highly attractive and functional center for the graphic arts at the core of the Buffalo area, convenient to the largest number of customers. Only such action can halt the exodus of printing plants to suburban areas, say trade leaders.

#### **Schmidt Advances Three**

Marion D. Cloud has been named vice president of Schmidt Lithograph Co., San Francisco. Mr. Cloud is in charge of the company's Midwestern operations with headquarters in Chicago.

Eric Schultz has been advanced to assistant general sales manager for the company's Southwest and Southern division with headquarters in Los Angeles. John Graves has been named director, sales and merchandising for the Southwest division with headquarters in Los Angeles.

#### **Conlan Heads Cancer Drive**

Charles E. Conlan, president, Crescent Ink and Color Co. has been named foundations chairman for the 1961 American Cancer Society fund drive for Philadelphia and Montgomery Counties, Pa.

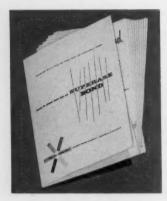
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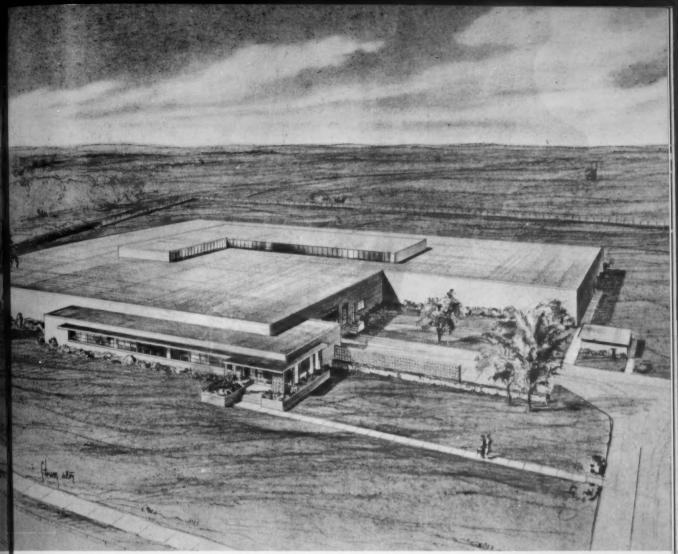
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Dinex Ortho - .004" and .007" polyester bases ... extremely reduced dots hold density, total-density background retains line sharpness

Dinex Contact - .004" polyester base ... broad exposure and development latitude, ideal for step and repeat work

Dinolith Ortho Polystyrene - .005" polystyrene base ... best for ruled forms, fake color work, combination plates

Dinographic PN Ortho - .010" polystyrene base ... stable film base excellent for duotones, combination plates

Dinographic Film PN Contact - Clear or Matte .010" polystyrene base a tough-based specialist for contact line work

Dinolith Contact - .005" polystyrene base ... very slow emulsion, expose multiple line or halftone shots up or down

Dinographic Special Matte Translucent White - Projection or Contact - .0085" polystyrene base . . . easy reflected light viewing and copying, relatively short exposures

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Dinolith Commercial - .005" polystyrene base .. unusually wide tone gradation, medium speed

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#### **LA-PIA Plans Production Day**

The annual production conference sponsored by Printing Industries Association, Inc., Los Angeles, will be held Saturday, May 6, at the Miramar Hotel, Santa Monica, Calif. Rose Wyld of Wylde & Sons is general chairman.

Subjects to be covered at the all day event include Motivating People to Increase Production; Diagnosing Production Efficiency; Operation Improvement; Positive Production Control Through Proper Job Tickets; Plan Your Space for Profit; and In-Plant Production versus Buy Outs.

The conference is open to all printers and production personnel and registration fee is \$12.00 for the first man from a company with \$9.00 for each additional man. A program for attendees' wives is also planned.

Additional information and reservations are available through Andrew Forbis at Printing Industries Association, 1413 W. 12th Street, Los Angeles 15.

#### Local 1 Backs Anti-Bias Rule

An anti-bias resolution backed by fine or expulsion is being adopted by Local 1, Amalgamated Lithographers of America. The resolution was passed unanimously by the local's governing council on Jan. 24 and has been given to the membership for a referendum vote.

The resolution states: "Any member who by action or word advises, encourages, or promotes discrimination against any member or group based upon consideration of race, creed, national origin, or religion thereby does injury to the organization, and if found guilty of such conduct after trial by the Council Board, shall be fined or expelled from the organization."

#### **Davis Joins Toledo Printing**

Robert L. Davis, formerly production manager and sales representative for the Cox Lithographing Corp., Warren, O., has joined the Toledo Printing Co. as production and sales service manager.

Mr. Davis has been identified with the printing industry more than 30 years.

#### **New York Group Hears Review of ALA Plans**

"THE Policies of the Amalgamated—Present and Future," were reviewed by Edward Swayduck, president of Local 1, ALA; Benjamin M. Robinson, general counsel of ALA; and Kenneth J. Brown, president, ALA International, at the Jan. meeting of the Metropolitan Lithographers Association in New York.

This marked the third time in recent years when Mr. Swayduck and Mr. Robinson have addressed the Metropolitan employer group, but it is the first time for Mr. Brown.

Mr. Swayduck reiterated the ALA policy of promoting the process and the industry, stating that they are still ready to join with management with the necessary support, and pointed to the \$150,000 Local 1 is spending in the advertising and graphic arts press for color inserts. The need for training in new skills due to lithographic developments, he stated is receiving attention by Local 1 in the form of nightly clinics at their headquarters where 5,000 sq. ft. of space had been provided for skilled mechanics in all the operations to demonstrate the new methods to journeymen.

The labor-management situation in San Francisco, according to Mr. Swayduck, is still not a happy one. He feels that, for awhile, future negotiations there will result in strikes because there is now a new and tougher leadership in the union. He said he thought the strike there last year was unnecessary.

He referred to some color lithography produced in Japan and which has been sold in California, commenting that the union has been asked by employers what they are going to do about it. "Buy American" Mr. Swayduck stated, would be the subject of a new contract clause by ALA, and he added, that Mr. Kennedy, during the Senate discussion on the Landrum-Griffin bill, stated to Senator Goldwater that under the bill a union can legally sign a clause to "buy American."

Mr. Robinson also touched on the San Francisco lithographic labormanagement situation and stated that the contested right to bargain on "security clauses" was not settled, and is now before the NLRB in Washington. A contributing cause of future trouble in San Francisco, he said, is the fact that some companies there have made a back-door contract with another union representing foremen of some new shops with small equipment.

Referring to the disputed legality of the ALA "security clauses" now before the NLRB, Mr. Robinson said that the union would fight to the Supreme Court, if necessary, for the right to bargain for such clauses. He also stated that Prof. Archibald Cox, now appointed Solicitor General by President Kennedy, commented, in a Law Journal article, that under the Landrum-Griffin bill a contract can legally prevent all subcontracting. There will be new provisions presented with this in mind, he added.

New contract provisions which will be presented to Chicago, Philadelphia, St. Paul, Kansas City and Milwaukee, Mr. Robinson said, will include:

Clauses flatly barring any preparatory work or press sheets done in any area outside the U. S. A.

New provisions to prevent all subcontracting.

Prohibitions against the transfer of lithographic equipment from the plant of an employer to another plant where the employer has an interest or where the employer gets other work done.

Clauses providing for severance pay, as a result of the San Francisco fight.

The Amalgamated security clauses in the past, Mr. Robinson claimed, have not stopped business.

Kenneth Brown who, as International president, has the national situation to consider, said that in the next few years the union hopes to stabilize competitive conditions in the different areas. As a result of constitutional changes in the ALA they intend to close the gap in wage

rates all across the country. As toobjectives in this phase of ALA plans, he said there was no secret, all are published in the *Lithographers Journal* of the ALA.

On the federation of Unions in the graphic arts he said this is nothing new because the ALA has been working on this since 1915, and intends to continue working with other unions to lessen jurisdictional problems.

Foreign competition, Mr. Brown stated, would receive increased attention by ALA. In fact, the union is setting up a Washington, D. C., office for this very purpose.

#### **Curran Joins Hennage Sales**

Thomas J. Curran, former assistant executive director of the Lithographers and Printers National Asso-

ciation and director of its Label Manufacturing Division has joined the sales staff of Hennage Lithograph Co., Inc., Washington, D. C.

Mr. Curran has been active in local and national trade association affairs as vice chairman of the Washington Trade Association Executives Membership and Program Committees, and treasurer of the Graphic Arts Association Executives. He is also a member of the National Executives Club, American Society of Association Executives, and the Advertising Club of Washington, D. C.

Formerly associated with the Printing Industry of America, Mr. Curran was also senior sales representative for the Addressograph-Multigraph Corp. and the Commerce Clearing House in New York City.

#### Idea Man Receives 75th Award from Navy

ELMER P. RIDDICK, quarterman lithographer at the Norfolk Naval Shipyard, Portsmouth, Va., has received another \$25 to add to his more than \$5,000 worth of cash awards received for money-saving suggestions in the photo and printing fields. With a total of 75 cash awards, Mr. Riddick has established somewhat of a record under the employee suggestion program of the Armed Forces.

The \$25 paid to him now is intended for "estimated benefits expected to accrue during the first year of full use" of a new multicolor metalphoto process suggested by Mr. Riddick. The process simplifies the printing of multicolor signs and labels by a masking method.

Mr. Riddick, who is 59, and started his Navy career as a laborer, has been hailed as "champion suggester" of all Army, Navy and Air Force civilian employees throughout the world.

Military Service civilian employees saved the Army, Navy and Air Force \$61.2 million in labor and material costs in fiscal year 1960, ended last June 30, through 76,606 ideas submitted under the Services' employee suggestion program.

Mr. Riddick, who is in charge of

the Reproduction Section at the Norfolk shipyard, tops his closest known "repeating suggesters" in cash awards received, and in the measurable benefits of his ideas adopted.



Elmer P. Riddick

Riddick's suggestions adopted have yielded "hundreds of thousands of dollars" in savings to the Navy, and the nation's taxpayers.

Mr. Riddick's awards range from \$5 to \$280 for a wide variety of ideas. He received his most recent award in February, 1956. He now has four suggestions pending for possible additional awards.

#### 2,623 Enter LPNA Competition

The Lithographers & Printers National Association, reports that 2,623 entries of lithographic specimens were received from every part of the United States and Canada, for the 1961 Lithographic Awards Competition and Exhibit.

More lithographic plants than ever before, 271 in all, have entered the 1961 competition. They submitted a total of 2,128 specimens, representing a substantial increase over 1960. National advertisers, advertising agencies, designers, artists, trade associations, and publications submitted 495 pieces.

Robert W. Honer, Merchandising Manager, Heublein, Inc., Hartford, Conn., served as general chairman of the panel of judges. The panel of judges consisted of 32 experts in design, advertising, production and lithography, who evaluated the material in 49 diversified categories.

The announcement of the winners and presentation of awards will be made at an awards dinner on May 2 at the LPNA convention at the Arizona-Biltmore Hotel in Phoenix, Ariz. LPNA president William E. Zabel, Jr. will present Certificates of Award to representatives of the winning firms. Seventy panels of the winning specimen posters and displays will be exhibited throughout the convention.

Later on the Awards Exhibit will be shown in Chicago from May 16-19 at the Hamilton Hotel, 20 South Dearborn St., and in New York City, June 6-9 at the Warwick Hotel, 65 West 54 St. The 11th Awards Catalog will be distributed at all of these showings.

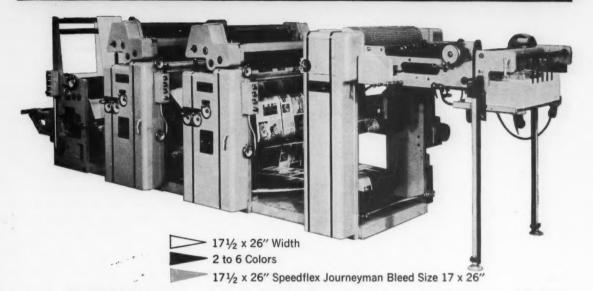
#### Friedman Leaves Consolidated

Consolidated Lithographing Corp. has announced the resignation of Maxwell S. Friedman, who for many years served as assistant sales manager, with special responsibilities in the Point-of-Purchase division.

Mr. Friedman's resignation was dictated by family illness. He is now engaged in insurance brokerage.

## Speed Stex JOURNEYMAN

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The Speedflex Journeyman produces large solids, reverses, lines, type and halftones with a maximum of perfection in color and marginal registration. Journeyman COLOR PRESSES are equipped with cylinder size paper conveyor rollers, 360° electric planetary registration control, and ink dryers if required.

Special Journeyman presses are available in the 26" width with cylinder circumferences of 17,  $19\frac{1}{2}$ , 21, 22 and  $22\frac{1}{2}$ ".

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WESTERN GEAR CORPORATION

#### **Northrop Joins Consolidated**

Consolidated Lithographing Corp., Carle Place, L. I., N. Y., has ap-



Richard D. Northrop

pointed Richard D. Northrop as New England sales representative.

Mr. Northrop has had extensive sales experience in point of sale displays. He will also handle all items designed and produced by Consolidated which include dealer helps, labels, bands, wraps and other sales promotional material.

Prior to his new position, Mr. Northrop was sales manager of the Madewell Co. of Boston.

#### Study 'Profit Squeeze' Antidotes

Preparation of aids for litho plant management to combat profit squeeze was the principal consideration of the LPNA Financial Management Committee at a two-day meeting held in New York, Feb. 2 and 3.

The committee, which convened under the chairmanship of Harold E. Rowles, treasurer, Stecher-Traung Lithograph Corp., spent considerable time discussing the proposals made by committee members including management aids for controlling labor costs, improved estimating policies, and methods of improving insurance coverage while at the same time reducing the costs of insurance.

An article covering some of the controlling labor costs was reviewed by the committee and is soon to be released to members. "The key to controlling labor costs," it states, "lies in the ability of management to know current productivity and labor utilization". It offers recom-

mendations and indicates tools for accomplishing this end.

The committee also met with Warren Snyder of Blackstone Mutual Insurance Co., Providence, who handles the LPNA group fire insurance program for his firm. Mr. Blackstone is working on a program for consolidating the coverage of various exposures into a single insurance policy.

Under consideration for inclusion in the single policy are such exposures as transportation insurance, process floater policies, camera, screen and lense insurance. The committee reports that research and exploration indicate that consolidation of coverage can reduce insurance costs to a great extent, possibly as much as 25%. Administration of insurance programs by individual printers would also be simplified.

A complete treatment of the duties and responsibilities of estimates, a study which expands a previous article entitled, "The Estimator and His Job," published in 1958, will soon be released.

#### Darby Honors Wales

William P. Wales has been named Darby Printing Co. "salesman of the year." Mr. Wales, who has been with Darby for five years, was selected for the honor by a committee of three fellow employees. The contest for which the award was given ran throughout 1960.

Mr. Wales will receive an all-expense-paid vacation for himself and his wife. He is also scheduled to be honored as the company's representative at the Washington Sales Executive Club 1961 Annual Awards banquet.

#### **Progress Buys Smith-Hart**

Sale of Smith-Hart Printing Co. to a Philadelphia concern was announced by General Packaging Corp. which has owned the local plant since 1957. The new owner is Progress Manufacturing Corp., which makes a variety of products. No price was announced.

Henry F. Brayer will remain in his present post of president and general manager of Smith-Hart.

#### **GPI Hires Color Consultant**

The increasing importance of color research in the graphic



Faber Birren (left) shows John S. Thome, Sun vice president, a "molecular" color display at the New York press conference.

arts was emphasized last month at a press reception in New York held by the General Printing Ink Division of Sun Chemical Corp. At the luncheon, in the Savoy Hilton Hotel, members of the trade press were introduced to Faber Birren, wellknown color authority, who will act as consultant to GPI, John S. Thome, vice president of Sun and general manager of the company's graphic arts group, said Mr. Birren will apply "studies of consumer behavior to predicting future trends in color acceptance in all markets served by printing ink." (See feature article by Mr. Birren in this issue.)

"Color has tremendous and generally accepted economic value in almost every aspect of modern commerce," Mr. Thome said, "and for most, printing ink is the only medium for realizing that potential value with the consumer. "Mr. Birren and his associates will study all phases of the economy served by color printing," he added. "The results will not only be applied to the division's own marketing plans, but will also be made available to Sun's printing ink customers."

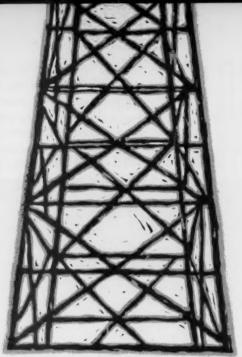
Mr. Thome stressed that the scientific nature of modern color research makes it possible for experts to predict trends with great accuracy.

Based upon Mr. Birren's studies, Sun will release periodic reports to packaging, marketing, advertising and printing production specialists who service major printing ink customers. The first of these reports, "General Color Trends in America," was released at the press conference.

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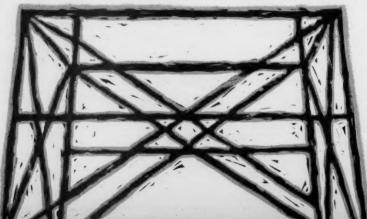
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#### **Annis Elected TAPPI Head**

Harold M. Annis, vice president in charge of research, Oxford Paper Co., New York, was elected president of the Technical Association of the Pulp and Paper Industry at its annual meeting in New York last month. He succeeds James R. Lientz who held the post for the past two years. Mr. Annis has served as vice president of TAPPI for the past two years also.

The new vice president of the association is Dr. John C. Wollwage, general manager of manufacturing process, Kimberly-Clark Corp., Neenah. Wis.

Mr. Annis joined TAPPI in 1932 and served on numerous committees and divisions, becoming a member of the association's executive committee in 1956. Dr. Wollwage became a member of TAPPI in 1936 and has also served as local section chairman, division chairman, and member of the executive committee.

Four new members were elected to the executive Committee at this time, to serve three year terms, through 1964. They were William H. Aiken, manager of research, Union Bag-Camp Paper Corp., New York; Paul W. Bartholomew, technical director—Paper and Insulite, Minnesota and Ontario Paper Co., International Falls, Minn.; Glenn C. Kimble, manager—technical division, Union Bag-Camp Paper Corp., Savannah, Ga.; and W. P. Lawrence, director of research, Champion Paper and Fibre Co., Hamilton, O.

The 4-day TAPPI Meeting in New York also featured 31 technical sessions with over 100 technical papers presented, and attracted a total attendance of 3000 technical people engaged in research and technology in the pulp and paper industry.

#### **Geigy Buys Trademark Presses**

Two combination gravure and offset presses for printing trade marks on tablets and other pharmaceutical products have been built by R. W. Hartnett Co., Philadelphia, and shipped to Geigy Co., Basle, Switzerland.

Geigy is one of the biggest pharmaceutical houses in Europe. It ordered one of the smaller Universal type Hartnett machines and a bigger Model A. Hartnett is also building, ready for shipment soon, a Universal for the Sandoz Corp., also of Basle.

Edible ink, made by F. G. Okie Co., Inc., Ambler, Pa., is used on the presses. The gravure process is used to print on the rubber offset rollers and the rollers come in contact with the product.

Similar presses, made by the company, are used for printing trade marks on candy products.

#### PIP, Litho Div. Names Garrity

The Lithographers Division, Printing Industries of Philadelphia, Inc., has elected Eugene J. Garrity chairman. This is a new division of PIP. Mr. Garrity is vice president, Security-Columbian Banknote Co.

George R. Hoover, executive vice president, Joseph Hoover & Son Co., was named vice chairman of the division; and Charles A. Grumbling, Jr., president, Lithographic Service Co., secretary-treasurer.

#### **Web-Offset Series**

In a few months MODERN LITHOGRAPHY will publish articles by John B. Scouller on the subject of web-offset. These articles will bring up to date Mr. Scouller's well known series on the subject that appeared on these pages in 1959 and which were reprinted in booklet form. In order to make the material as current as possible, manufacturers of web-offset presses and web-offset auxiliary equipment (drying units, pasters, rewinders, etc.) are requested to send information (and photos) on their products to Mr. Scouller, c/o Modern Lithography, Box 31, Caldwell, N. J. as soon as possible.

If your equipment was mentioned in the earlier series, it will, of course, be included in the revised series, but if your address has changed, or new equipment has been added in the meantime, Mr. Scouller would like to know about it.

#### Toledo Prtg. Re-Elects Tippett

Toledo Printing Co., Toledo, O., showed business gains in 1960 and the prospects for 1961 are encouraging, E. J. Tippett, Jr., president, reported at the annual meeting of the firm's stockholders and directors.

The company, incorporated in 1902, is in letterpress and lithographic printing, specializing in publications and color work at the two-story building on Dorr Street,

Mr. Tippett was re-elected a director and president and Mrs. Tippett was re-elected a director, vice president and secretary at the meeting. Mrs. Tippett has returned to active participation in the business, in charge of sales promotion. Other directors are J. F. Smith and Milo J. Warner.

#### Winchell, Fell Merge

Three affiliated graphic arts companies, at the same location, 1315 Cherry Street, Philadelphia, have merged into one organization which will be known as The Winchell Co. The firm does offset and letterpress printing and binding, designing and typesetting.

Previous identities were T. A. Winchell & Co., Inc., The Winchell Co., and William F. Fell Co.

An announcement by the company said that this merger will integrate complete facilities and abilities into one group with resultant streamlining of service and economy of operations.

#### K. C. Assn. Elects Fifield

Paul Fifield, president of Greiner-Fifield Lithographing Co., Kansas City, was elected chairman of the Associated Lithographers, a group of 20 Kansas City companies that employ members of the Amalgamated Lithographers Local No. 25.

Mr. Fifield succeeds Claude K. Hulen, president of Dependable Plate Service, who has served as chairman the past four years.

C. D. Barton, president of Saml. Dodsworth Printing & Stationery Co., Kansas City, was elected vice chairman.

## NOW...GET A BETTER RUN FOR YOUR MONEY WITH FOTOPLATE



#### 1. Reflects halftone quality

FotoPlate's finely-textured surface accepts fine halftone screens, reproduces them faithfully and consistently. This unusual surface requires less water and ink than grained plates, yet helps maintain good ink and water balance.

FotoPlate has a shelf life of up to one year under normal conditions of temperature and relative humidity. And FotoPlate is less susceptible to scratches than metal plates.

#### 2. Simplifies processing

This negative-working, presensitized plate requires no special treatment on the press: no special adjustment of chemicals, no special rub-up work. And because of FotoPlate's 0.012-inch thickness,

no special packing or readjustment of plate clamps is necessary.

#### 3. Costs less to buy, less to use

The cost of FotoPlate is low to begin with, and this economy is carried all the way through the reproduction process. More plates can be prepared easily and quickly during the regular working day.

For a free 12-page booklet describing Warren's Foto Plate, just write to: S. D. Warren Co., 89 Broad Street, Boston 1, Massachusetts.

\*Trade-mark for Warren's presensitized lithographic plates.



#### ORDER FOTOPLATE TODAY!

These dealers can supply you with low-cost Warren's FotoPlate

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#### 'Write Your Congressman'—Says PII

WITH Congress and the legislatures of most of the 50 states now in session, Printing Industry of Illinois has alterted its members to the importance of "speaking up for vour interests."

When a law relating to business is enacted, says PII, "you, as a business man, know pretty well what the effect of that law will be. Experience has shown, though, that members of both Congress and the state legislature do not always know how or why their legislative acts will affect business. Unless business men (vou) write and tell them, the laws may be inequitable. Your views are always welcome to legislators. The men who stay in office the longest are those who read and heed their constituents."

But, says the Illinois organization in a recent communication to members. "There is a right way to write effectively", and continues with some suggestions on this.

"Spell your Congressman's name correctly. Use his first name when you have a right to. Be sure of his title, whether senator or representative. State concisely what you think and why. Be sure of your facts. Give specific illustrations wherever possible, as to effects proposed legislation would have on your business and your employees. Write on your business stationery. Sign your name plainly. Type it under the signature. Send a letter rather than a telegram -when time permits. Seize every opportunity to become personally acquainted with your legislative representative. Write and tell him when he has done something you like."

On how not to write these letters, the Illinois organization says "Don't -threaten political reprisal; write in a captious or belligerent mood: remind him of broken promises; attempt to speak for anybody but yourself; insert newspaper clippings or mimeographed material; quote from letters; write only when you want a favor; try to make an errand boy of your Congressman."

Currently Printing Industry of Illinois is girding for another ex-

pected battle with the state legislature involving extension of the 3½ percent state sales tax to cover printed products and supplies.

In the inaugural address of the state's new governor, Otto Kerner, this was forecast when, in discussing the need for increased state revenues he said that "the base of the sales tax must be broadened to yield an additional \$100 million or more an-

This, says PII's legislative director O. H. Runyan, "indicates that the new governor seems favorable to broadening the sales tax to cover printing and its suppliers. This has been attempted in every session of the Illinois legislature since 1935 and the statute has been declared unconstitutional three times by the Illinois Supreme Court."

#### B & B Assigns Two

Arnold G. Isaacson has been named national accounts manager and John R. Schorger advertising and marketing services manager in the new retail operation of Brown & Bigelow, St. Paul.

Mr. Isaacson will direct sales contacts with department store buying offices, variety, tobacco, grocery, drug, jewelry and all national chain accounts as well as stamp redemption companies.

Mr. Schorger will supervise development and execution of all advertising strategy and policies as well as market research programs on the size and potential for present and proposed products of the retail sales division.

Mr. Isaacson was sales manager, Eastern district of the J. R. Clark Co., Spring Park, Minn. before coming to Brown & Bigelow.

#### **U. S. Playing Card Report**

Net income of U. S. Playing Card Co., Cincinnati, for the nine months ended Sept. 30 amounted to \$1,681,072, equal to \$1.09 per share of common stock. Directors voted a regular quarterly dividend of 27.5 cents per share.

#### Safety Group Elects Taymans, Shapiro

THE National Safety Council's printing and publishing section has, for the second year, named B. J. Taymans, general manager of Printing Industry of America as chairman of the program committee, with Charles Shapiro, manager of the Lithographic Technical Foundation's educational department, as associate chairman.

Mr. Taymans was also renamed chairman of the Association committee which is commissioned to enlist support of the printing safety movement among the scores of trade associations active in the industry. Assisting him in this endeavor are Karl Simpson, Jr., director of safety and industrial relations, Folding Paper Box Association of America and Malcolm H. Frost, executive director, Book Manufacturers Institute.

New editor of the P. & P. section's News Letter is Frank Neidhart, personnel manager, Miehle Printing Press Mfg. Co. and associate editor is Jack Stroube, safety director, R. R. Donnelley & Sons Co. Mr. Stroube was also named chairman of the engineering maintenance and electrification committee.

Heading the education and training committee is Gordon Rosberg, safety director, Richter, McCall Co., Chicago offset firm and his associate chairman is Mr. Shapiro of L. T. F. G. Stuart Mansfield, safety director, Western Printing & Lithographing Co., Poughkeepsie, N. Y., was named chairman of the Associate Membership Committee which seeks to enroll representatives of equipment and supply firms as members of the section.

D. H. Grothaus, safety director, McCall Corp., Dayton, O., and general chairman of the section, also announced formation of a new pulp and paper liaison committee which will seek to establish closer relations with the converters division of the Safety Council's pulp and paper section. Heading this committee is Kenneth Y. Umberger, personnel manager, Kingsport Press, Kingsport, Tenn., with Mr. Simpson

of the Folding Paper Box Association as associate chairman. This committee will work on plans for a joint session of the two sections during the 1961 Safety Congress next fall.

Vice chairman of the printing and publishing section and chairman of the general membership committee is Stanley Juroff, safety coordinator, New York Times. Secretary of the section is Homer H. Clevinger, safety supervisor, Kingsport Press. Mr. Clevinger also heads the new off-the-job committee. Ten others were named members-at-large of the section's executive committee and E. E. Koch was named as new Safety Council staff representative to handle relations between the section and the Council.

#### **Ed. Council Honors LA-PIA**

Printing Industries Association, Inc., Los Angeles has been honored by the Education Council of the Graphic Arts Industry, Inc. for its outstanding program in the field of graphic arts education.

The annual Rudisill Outstanding Achievement Award was presented to Los Angeles PIA president, Irl Korsen by the council's president, Richard Small, at the group's annual meeting in Chicago.

The council presented the award to the Los Angeles association for its fourteen point educational program which includes scholarships, teaching aids, on-the-job training programs, evening education classes and cooperation with public schools printing programs.

#### Clark Retires from McWhirter

L. D. Clark has retired from The McWhirter Co., Kansas City, where he has been a salesman since 1947. He and Mrs. Clark plan to move to Hialeah, Florida.

Before working for The McWhirter Co., Mr. Clark was a partner with Charles Witthaus in the Witthaus & Clark Printing Co., Kansas City.



C. A. Loefgren

#### Harris Advances Loefgren

C. A. Loefgren has been advanced to the post of vice president, sales of the Harris-Seybold division of Harris-Intertype Corp., Cleveland. At the same time, Lloyd G. Butler has been named sales manager.

Mr. Loefgren has been with the company for 14 years, serving as general sales manager since 1957. He was previously Western district manager, with headquarters in Chicago. He has been in printing equipment sales for 30 years.

Mr. Butler joined Harris-Seybold in 1949 and was one of the first graduates of its executive development program. He has moved up through a variety of field-selling and salesmanagement posts, the most recent position being assistant general sales manager.

#### Stamberg Named VP

Fred J. Stamberger has been elected vice president of manufacturing, of The Winchell Co., 1315 Cherry St., Philadelphia.

The newly organized company is a merger of the T. A. Winchell Co., Inc., letterpress printers and binders; The Winchell Co., plate makers and lithographers; the Wm. F. Fell Co., typesetters and letterpress printers and the John T. Palmer Co., letterpress printers.

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Mr. Stamberger has served on the board of directors since March, 1955 and was elected secretary in March 1957.

He has been associated with the company since 1946.



# KEEP THE PRESS PRINTING

wolume printing at a profit...it lets you replenish the feeder and unload the delivery while the press keeps right on printing. Gives you plenty of advantages, too...fewer blanket wash-ups, constant uniform color, less down time and a drastic reduction of waste sheets. The Non-Stop Feeder and Continuous Delivery are standard on all Miehle Two-Color and Four-Color Offsets from the 25 thru the 49. For high speed, continuous operation, and quality color printing, you can't beat a Miehle...the press that produces volume at a profit.



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FAST, ACCURATE FOLDING

DEXTER (Cleveland) Folders have always been the "Choice of the Pros" for lasting dependability, unequalled accuracy and profitable, high speed operation. From the small 14x20" to the big 44x64" machine, they're all packed with more production advantages...scuff-proof air wheel feeder...automatic sheet registration...adjustable ball side guide...swinging deflectors on all fold plates...self-adjusting fold rollers... accurate scoring, perforating or slitting ...widest imposition versatility. Only Dexter offers so much folding profit potential. Ask any trade binder.



# SPEED UP CUTTING ACCURACY

**LAWSON** Pacemaker Electronic Spacer Cutters eliminate hand gauging, automatically increase cutting accuracy while increasing production. The unique Rapid Signal Setting device enables the operator to set signals with hairline precision...without moving the back gauge ...delivers .002" accuracy throughout a complete series of cuts and trim-outs. Lawson has two-speed back gauge, high speed, two-end pull knife action and rugged heavy duty construction. Bigger clamp opening, too. Lawson Pacemaker Hydraulic Clamp Cutters are sized to 69"... Electronic Spacer and the truly flexible Contour Clamp optional.



#### **Quality Control Seminar Planned**

Plans for the 11th annual program of Quality Control for the Graphic Industries to be sponsored by Rochester Institute of Technology on June 26-30, have been announced. The seminar will be held at Rochester's Towne House Motor Inn.

The seminar is designed to introduce the individual to the basic contents of quality control by familiarizing him with practical operating methods required to introduce and administer a quality control program.

The program is designed to meet the needs of personnel in graphic arts, whether buyers or producers, for a more common understanding of methods for creating more realistic specifications. Statistical quality control charts, sampling techniques and other quality control principles which have been proven practicable for printing, packaging, and other graphic art uses are covered by a faculty of experts.

Theoretical developments are integrated with case histories, both of which are intended to help the registrant to develop, during the seminar, the necessary skills.

Course content will include: Who Uses Quality Control, Basic Quality Control Methods, How to Establish Inspection Systems, How to Use Control Charts, Roundtable Discussion of Methods and Techniques for Improving Efficiency and Quality, How to Use Quality Control Information, Special Problems Seminar, Laboratory Session, Organizing Quality Control Programs.

Detailed information on the course, for which the fee is \$250.00, is available from Harold M. Kentner, director, Extended Services division, Rochester Institute of Technology, Rochester 8, N. Y.

#### Glennan Rejoins Harris Board

T. Keith Glennan has been reelected to the board of directors of Harris-Intertype Corp., Cleveland.

Dr. Glennan, a director of the company for five years before being named head of the new National Aeronautics and Space Administration in 1958, recently returned to his post as president of Cleveland's Case Institute of Technology.

During his previous term as a director Dr. Glennan served as an advanced-research consultant to the



T. Keith Glennan

company, helped guide establishment of its central research department. He will continue as an advisor in this area. Harris-Intertype manufactures printing equipment and electronic products.

Dr. Glennan became president of Case in 1947, and served on the Atomic Energy Commission from 1950 to 1952. He is a 1927 engineering graduate of Yale University, and during World War II was director of the Naval Underwater Sound Laboratories.

#### **Cover Sales Training**

The Illinois Association of Young Printing Executives is planning a special program for their April 5 meeting at the Builders Club in Chicago. The functions and contributions of this organization to the graphic arts industry will be explained to invited guests by the membership committee.

The feature of the April meeting is to be a discussion of "Buying and Selling Salesmen," with two speakers, Dennis O'Shea, vice president, Rand McNally & Co., and Ray Thurow, vice president of Stevens, Thurow & Associates, a management consultant firm. Standards for guiding executives in selection of printing salesmen and a program for training them will be covered in the two talks.

#### **FPBA Cites Income Drop**

Manufacturers of folding paper cartons shipped 2,315,000 tons of boxes during 1960. This was 41,800 tons, or 2.2 percent less than the 1959 total while, in dollar value, it was \$3.1 million, or three tenths of one percent short of the all time high set in 1959. Average value per ton of cartons shipped last year rose to \$411 in the final quarter of 1960, bringing the average for the full year to \$405 per ton. This was slightly better than the 1959 average value of \$398. For the full year of 1960 orders were off 2 percent in dollar value and 3.2 percent in tonnage.

These and other fluctuating statistics confront the Folding Paper Box Association of America when it meets later this month at its annual convention in Chicago. The figures set the theme of the convention program which, it was announced, will be "What makes for success in the folding carton industry?" The meeting is to be held at Chicago's Drake Hotel, March 20-23.

Seminars on "A Profit Improvement Program — Cost Reduction" will be conducted in the fields of labor, production and cost accounting, while other sessions will deal with the industry's management ratio reports. On the afternoon of March 21 names will be announced of all winners in the annual "100 Best Cartons of the Year" contest and the winning boxes, with educational exhibits, will be made available for inspection by carton manufacturers, carton users and advertising agency personnel.

The association has released a new edition of the illustrated book-let, "The Folding Carton." A new feature of the publication is an extensive glossary of terms used in the manufacture of folding cartons. Also included are diagrams of the most common carton styles, complete description of the manufacture and use of cartons and ordering instructions.

The advertisement on the opposite page is one of the famous "Send me a man who <u>reads!</u>" series sponsored by International Paper.

This campaign has received acclaim from educators, parents, and business and community leaders throughout the country. To date, requests have been received for over 500,000 reprints. And the requests are still pouring in!

It is felt that this campaign does two things. It helps support the printing and publishing industries. And, by promoting books, periodicals and other printed material, it helps enrich our lives and keep us the best informed nation in the world.



# "Send me a man who reads!"

If your boy reads a lot, don't worry about his becoming a bookworm. New research by International Paper shows that top scholars are also likely to be athletes and leaders.

OFTEN, what a young man reads is what he will become. The connection can be strikingly immediate. International Paper shows how.

We interviewed 100 high school seniors who had just been awarded national academic scholarships. In one month, 9 out of 10 read at least one book. The total number of books read by these boys was 400.

Then we interviewed 100 seniors who had been accepted by various colleges, but had *not* been awarded any type of academic scholarship. In one month, only 6 out of 10 read at least one book. Total number of books read: 175. The conclusion is as clear as print.

Men who read more achieve more.

And they are almost twice as likely to be *leaders*. Of 100 scholarship win-

ners, 67 were officers of at least one social or athletic organization. Only 39 of the non-winners had a similar honor.

The message is plain. Reading is often a mainspring to leadership. Lincoln once said that his best friend was the man who brought him a book—one that "I ain't read."

Teen-agers are their own best friends. Half the books borrowed from the New York Public Library are borrowed by teen-agers. They spend money for books, too. The classics are now available in paperback form and account for a healthy share of the *one million* paperback books sold every day of the year.

#### How fast do you read?

The average reading speed is 250 words per minute. Some people can read ten times that fast.

To find out how fast you read, simply have someone time you for five minutes. Then, count the number of words you've read and divide by five. If you're below average, chances are your eyes and mind

wander. Concentrate harder to eliminate the problem of re-reading sentences, paragraphs, even pages.

Free Reprints. Write Box 3, Education Department, International Paper, 220 East 42nd Street, New York 17, New York for free reprints of this advertisement.

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Manufacturers of papers for magazines, books and newspapers • papers for home and office use • converting papers • papers and paperboards for packaging • shipping containers • folding cartons • milk containers • multiwalt bags • grocery and specialty bags and sacks • pulps for industry • lumber, plywood and other building materials

#### **Obituaries**

#### Gordon C. Hall



Gordon C. Hall, 77, former execucutive-secretary of the Graphic Arts Association of St. Louis, died of a heart attack Feb. 25 at the Veterans Hospital in Palo Alto, Calif.

Before he retired in 1959, Mr. Hall was the western representative of the LPNA. He came to St. Louis in 1922 from his home in England and was executive secretary of the printing trades association for 15 years.

#### Benjamin F. James

Benjamin Franklin James, 75, chairman of the board and past president of the Franklin Printing Co., Primos, Pa., died Jan. 26. Mr. James, who was a Congressman for 10 years until he retired in 1953, was long-known in the printing business. The company which he headed

was reportedly founded by Benjamin Franklin.

James was a past president of Printing Industries of Philadelphia, Inc., and the Poor Richard Club. He was a veteran of the First World War.

#### Prof. Homer E. Sterling

Professor Homer E. Sterling, associate professor of Printing Management at Carnegie Institute of Technology, died Feb. 11, following a brief illness.

He had been a member of the Carnegie Tech faculty for thirty-five years and was active as a consultant on graphic arts problems as applied to local industries.

#### Meyer Ruttenberg

Meyer Ruttenberg, 54, head of the Ruttenberg Printing Co., Philadelphia, died late in January.

#### **Ouartus B. Henderson**

Quartus B. Henderson, 78, board chairman of Davis and Henderson, Ltd., Toronto printing concern, died Jan. 21. He was president of the concern from 1917 until 1950, when he was made board chairman. He was a past president of the Canadian Lithographers Association and honorary president of the Toronto Graphic Arts Association.

#### Edwin C. Miller

Edwin C. Miller, 64, president of Hamilton Typesetting Limited, Hamilton, Ont., died Feb. 6. He joined Hamilton Typesetting in 1920.

#### Earl R. Britt



Earl R. Britt, chairman of the board of directors of Britt Printing & Publishing Co., died Feb. 25 of a kidney ailment. He was 89 and had been active in his business until recently. Mr. Britt was named "Dean of the St. Louis Printing Industry" in 1947 by the Associated Printers and Lithographers of St. Louis. Mr. Britt served as association president in 1912 and was a board member of PIA in 1919 and president of that organization in 1934.

He entered the printing business in St. Louis in 1882 when he was 11 years old. He established the St. Charles Banner-News and sold it in 1902 when he established his publishing and printing company.

#### George J. Baker

George J. Baker, 56, former sales executive for the U. S. Printing and Lithograph Co. and a prominent Philadelphia Boy Scout leader, died Jan. 27 at his home in that city.



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the *relaxed* gummed label paper

Prone is unlike any gummed paper you have used before

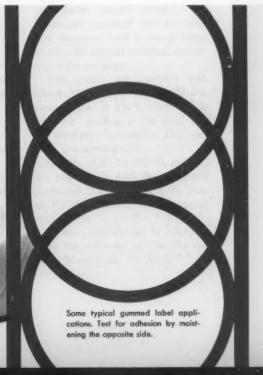
Prone is unlike any gummed paper you have used before because the remarkable chemical adhesive is compatible with the paper stock. No objectionable curl will develop over the wide range of humidity and temperature normally encountered. Relaxed, it gives no press or application resistance—yet body and bulk allow perfect feeding and printing by any process, handling as free and easy as plain paper. Greater stability, longer printing runs, increased shelf life and easier, neater label application offer economies to all who use Prone.

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#### Du Pont Reports Cronaflex Film As Press Plate

METHODS for preparing "Cronaflex" projection film as an offset printing plate, including the use of three new processing chemicals, are described in a technical bulletin just issued by Du Pont's photo products department.

Experimental work carried out by Du Pont technical personnel at the Rochester, N. Y., photo products plant and at the company's printing plant in Philadelphia led to the development of a technique for converting the projection film to an offset plate that can reportedly be run on standard offset process.

Because of the high contrast emulsion, the company reports, plates can be made from low density negatives which would burn through the conventional sensitized plates. The "plates" will produce top-quality prints in quantities of 5,000 or more, and runs of up to 100,000 have been made with satisfactory results, according to the company. It takes less than 10 minutes to make a plate which can, if desired, be put on the press wet, and run.

In making a plate, the film is exposed to a negative long enough for the image to penetrate through the emulsion to the film base. A lithographic developer is used to create a dense and sharply defined image, followed by rinsing in a stop-bath. The next operation is an etching treatment using a new 3-ES etch solution made especially for this purpose. This softens and removes the gelatin in the image area along with the blackened silver. A spray-wash completes the removal of the loose gelatin particles and the plate is ready for the press.

According to the company, if dried and printed at a later time, the plate is moistened thoroughly before any ink is applied, using 3-PS plate preparation solution, which is applied to the plate on the press. The 3-PS solution can also be used to clean the plate after use. Film plates can be stored indefinitely and reused.

For printing latitude, Du Pont has developed 3-FS fountain solution which, it is recommended, should be added to the fountain water in a ratio of one to 20 and control set for minimum dampening of rollers.

Copies of the technical bulletin, "'Cronaflex' Projection Film and Its Use as an Offset Printing Plate," may be obtained from any local Du Pont photo products technical representative or by writing to the Photo Products Department, Du Pont Co., Room 2420 Nemours Building, Wilmington 98, Del.

#### High Capacity ColorTran

Natural Lighting Corp., 630 So. Flower St., Burbank, Calif., has introduced new standard, high and ultra-high capacity ColorTran lighting systems for use with the new Robertson "481" camera.

According to the company, new features have been added to provide greater operator control and lamps have been accurately spaced to assure more even copyboard lighting and with as much as double light intensity, where required.

The options, engineered to "481" specifications, are:

Series 500-481, for standard lighting requirements on 34 x 44" copy-

board, includes 7-lamp LineLites, reflectors, converter, adapters and 150-watt lamps.

Series 500 S-481, for use with 200-watt lamps, with one-third more light intensity, for high production requirements. Includes 7-lamp Line Lites, reflectors, heavy duty converter, adapters and 200-watt lamps.

Series 1300-481, with doubled light intensity, and increased control, for high production requirements and extra-wide accessory copyboards to 96". End and center light arrays are independently controlled to increase intensity at copyboard corners for even light at film plane, according to the company. Includes double 13 LineLites, reflectors, 2 converters, adapters and 150-watt lamps.

#### Offer New "T" Squares

A new line of stainless steel "T" squares has been announced by Colwell Litho Products, Inc. The new squares feature stainless steel temper blades ground parallel. The blades are machined into the solid cast aluminum head to insure alignment under normal handling, according to the company.

The squares are available with either plain or graduated blades. Graduations, in 32nds, start with a minus 2" reading at the head and are reportedly accurate to .002" per 12", non-accumulative.

Lengths of 20, 24, 27, 30, and 36" are available in both the plain and graduated blades. They fit all sizes of Colight stripping and opaquing tables.

Further information is available from the company at 316 Chicago Ave., Minneapolis 15, Minn.

# EVEREST TEXT · BROKOTE · WAUSAU INDEX · WAUSAU LEDGER MIMEO · DUPLICATOR · ENVELOPES · WAUSAU OFFICE PAPERS OFFSET WAUSAU BOND · WAUSAU TEXT · BROKAW OPAQUE



Meticulous silver crafting . . . with traditionally careful attention to the finest design detail . . .
creates in Frank Smith Sterling the quiet authority of an unimpeachable possession. Example again of how the personal interest and skill of craftsmen produce product excellence.
This is true in fine papermaking, too. That is why the people of Wausau all make certain that every sheet of Wausau Paper reaching you has this special quality — "made with extra care."

#### **Folder Features Mobility**

A new buckle folder that takes sheets up to 32 x 62" in parallel, 32 x 46" for right angle work, with minimum size for both 81/2 x 11", has been introduced by The Dexter Co., division of Miehle-Goss-Dexter, Inc. The new machine will be known as the Model RS. It is rated at 4200 inches a minute, according to the company.

A feature of the RS is that its 16- and 32-page sections are combined into a mobile "Hitch-hiker" unit, independently driven.

The "Hitch-hiker unit can be operated in its normal position, producing a variety of standard imposition four right angle work. When it is positioned to operate in-line with the parallel section, up to 8 parallel folds followed by 2 right angle folds can be made, the company reports.

According to the company, the RS can be used to extend the versatility of other folders in the plant. It can be hooked up with any other machine which can utilize the 20" width of the 16-page section. The mobile unit can be operated as a separate folder, where desirable.

The fold plan of the standard RS calls for 4 fold plates in both the parallel and 8-page sections and 2 each in the 16- and 32-page sections. Optional 3rd and 4th fold plates are available in the latter two sections.

#### Add Two Line-up Tables

NuArc Co. has announced two new Jet Line stripping tables in the 30 x 40" size, one with a horizontal straight edge and one with a vertical straight edge.

In addition to all the normal uses the tables incorporate the company's register and repeat feature, which is designed to eliminate most steps in the job of making identical flats. plates, press sheets or bindery lay-

Features of the tables, according to the company, are: all metal construction; straight edge mechanism which rides on a heavy precision

rack and gear mechanism; tops which are adjustable from 0 to 45; and even illumination provided by fluorescent lighting.

Further information is available in Bulletin N375 from the company at 4110 W. Grand Ave., Chicago 51.

#### Gets Special Ink Order

The Gans Ink and Supply Co. of Los Angeles has been awarded what is reportedly the largest single order for commercial offset inks ever placed in the Southwestern United

The order was placed by the Western Lithograph Co. of Los Angeles, for its customer, the Standard Oil Co. Western Lithograph is producing four color process prints depicting various scenes of beauty in the United States.

It is estimated that over 20,000 pounds of ink will be used on the

Gans was founded in Los Angeles in 1950.

#### WAUSAU DISTRIBUTORS

Alexandria, La. Bancroft Paper Co. Baltimore, Md. Stanford Paper Co. Baton Rouge, La. Bancroft Paper Co. General Paper Co., Inc. Beaumont, Texas

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Shawmut Paper Co.

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Price Nocks Paper Co., Inc.
Buffalo, N. Y.
The Union Paper & Twine Co., Inc.

The Union Paper
Cedar Rapids, Iowa
Evans Paper Co. Charlestown, Mass.
Warren L. Wheelwright
Paper Co.

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Berkshire Papers, Inc.
La Salle Paper Co.
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The Chatfield Paper Corp.
Cleveland, Ohio
The Union Paper & Twine Co.
Columbus, Ohio

Columbus, Ohio
The Scioto Paper Co.
Corpus Christi, Tex.
Magnolia Paper Co.
Dallas, Texas Western Paper Co.
Denver, Colo. Jensen Paper Co.
Des Moines, Iowa
Newhouse Paper Co.

Newhouse Paper Co.
Detroit, Mich.
The Union Paper & Twine Co.
of Mich.
Fargo, N. D.
Fargo Paper Co.
Fernwood, Pa.
Pontiac Paper Co.
Fort Wayne, Ind.
The Chatfield Paper Corp.

Ft. Worth, Tex., Western Paper Co. Freeport, III. Arrow Paper Co. Freeport, III. Arrow Paper Co.
Galesburg, III. Wilson Paper Co.
Galweston, Texass
Magnolia Paper Co.
Grand Forks, N. D.
Grand Rapids, Mich.
Grand Rapids Paper Co.
Great Falls, Mont.
Great Falls Paper Co.
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Steen Macek Paper Co.

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Hicksville, N. Y.
Capstone Paper Co. Houston, Texas Magnolia Paper Co. Huntington, W. Va.
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The Union Paper & Twine Co.
Jackson, Miss. Barefield Paper Co. Kansas City, Kan. Wyco Paper Co., Inc. Kansas City, Mo. B & J Paper Co.

Los Angeles, Calif. Columbia Paper Co.

Cotambia Paper Co.
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The Chatfield Paper Corp.
Lubbock, Texas Western Paper Co. Lubbock, texas western Paper Co.
Madison, Wis. Westport Paper Co.
Madison, Win. Paper Service Co.
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Sensenbrenner Paper Co.
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Minot, N. D. Moline, III. Monroe, La.

Monroe, La. Bancrott Paper Co.
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Smith Paper Products Co.
Pittsburgh, Pa.
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The Chatfield & Woods Co. of Pa.
Portland, Ore.
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Providence, R. I. Roberts Paper Co.

Rochester, N. Y.
The Printers Supply House
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San Diego, Calif.
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Visalia, Calif. Caskey Paper Co., Inc. Washington, D. C. Stanford Paper Co. Wausau, Wis. Paper Specialty Co. Winston-Salem, N. C. The Chatfield Paper Corp.

WAUSAU PAPER MILLS COMPANY AT BROKAW, WIS. District Sales Offices: Atlanta • Chicago • Cleveland • Arlington, Texas • New York City \*Trademark



#### MGD Sees Good Year Ahead

Miehle-Goss-Dexter, Inc., Chicago, is looking forward to a total business volume in 1961 which should be "almost as good as during 1960." This forecast was made by James W. Coultrap, MGD executive vice president and secretary, at a luncheon meeting of the Investment Analysts Society of Chicago late in January. It would come true, he said, provided there is no prolonged economic recession in this country.

Somewhat clouding the company's crystal ball, Mr. Coultrap added, is the fact that several collective bargaining agreements expire during the current fiscal year," which makes prognostication difficult."

For the first quarter of fiscal 1961, which ended Jan. 31, sales and earnings are expected to be "a little better than for the first quarter of last year," he stated. On Dec. 31 the backlog of orders for the corporation's eight domestic divisions was about \$48,000,000, compared with \$42,000,000 last year. Currently, he also revealed, the Goss division alone has enough orders on hand to keep its plants busy until 1962. However, he explained, most other MGD Divisions do not sell for delivery more than 6 months in advance.

Looking beyond 1961, Mr. Coultrap said the future appears bright. He noted that the annual volume of publishing and printing shipments in this country exceeds \$10 billions, or almost four times the 1939 figure. This expansion, he declared, is expected to continue. Considering printing and publishing as a single industry, he pointed out that it is the eighth largest in the nation and ranks third in number of plants.

#### Offers Liquid Plate Tusche

3M brand type "L," "R," and "S" presensitized photo offset plates have been made even more versatile with the introduction of a chemical which reportedly makes it possible to add to the plate image after development.

The new product, 3M brand Plate Tusche, is the first chemical to make it possible for a platemaker or pressman to fill in breaks in solids or to repair broken lines and letters on presensitized plates without using mechanical methods, according to the company.

The plate tusche is applied with a cotton swab and rubbed into the area the platemaker or pressman desires to make ink-receptive. After rubbing for 20 to 35 seconds, the area affected turns a light tan, indicating to the operator that the area being rubbed is ready to print. The rubbing action is necessary before the correction or addition becomes ink-receptive, the company said. Ordinary tap water is then used to neutralize the area and then ink is applied. A light coating of gum completes the process, according to the company.

#### **Samples of Plastic Coats**

A new folder containing a variety of Marvelene plastic-coated packaging materials is available from The Marvellum Co., Holyoke, Mass. Included in the folder are samples of pouch paper, blotter paper, gold metallic and a number of Krafts, all coated with polyethylene.

The samples indicate the variety of packaging materials that can be custom processed to meet the individual lithographer's specific requirements.

Typical applications of the company's coated materials include packaging for foods, tobacco, soft goods, hardware, etc. A detailed application list is included in the folder.

#### Elkin Named Aerolite V.P.

William Elkin of Woodside, Long Island, has been appointed vice pres-

William Fikin



ident in charge of sales of Acrolite Products Inc., Rahway, N. J. Mr. Elkin has been with the Anchor Chemical Corp., Brooklyn, for a number of years.

#### Offer Variable Speed Drives

The Industrial Products division of Western Gear Corp., Los Angeles, has introduced a new line of mechanical variable speed drives which it is marketing to industry under the trade name "Vari-Master".

The drives are available in three sizes, covering the horsepower range of from 1 to 10 HP with a wide speed range of up to 8 to 1 ratio of speed variation. They are offered in both drip proof and totally enclosed construction.

The units use a fan on the variable speed shaft to allow maximum cooling of the belt and longer belt life. Discs are positioned by shaft shoulders, to eliminate the possibility of belt misalignment. The constant speed disc assembly is saddle mounted on its own bearings for vibration-free operation. All bearings are double sealed, permanently lubricated.

#### Introduce New Sink Line

Industrial Timer Corp. announces the appointment of the company's Time-O-Lite Division as exclusive marketing agent for Bar Ray photographic processing equipment.

Leading the list of Bar Ray products is a new line of insulated sinks.

The company points out that the walls of the sinks are made up of two sheets of type 316 stainless steel with five ply marine plywood plus a ½ inch thick sheet of insulating board bonded between.

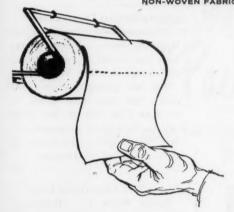
The second feature of the sinks is the savings they reportedly offer in installation costs due to the fact that all plumbing and electrical work is built-in and pre-tested at the factory. Upon delivery all the user must do is simply connect water supply, drains, and power. The sinks are available in 32 sizes.

According to the company, the joining of marketing hands of Time-O-Lite and Bar Ray makes possible the introduction of a new Industrial Timer-Bar Ray custom darkroom design and engineering service.

Additional information is available from the company at 1407 McCarter Highway, Newark, N. J. "He's been walking on air ever since he started using WEBRIL WIPES!"



#### WEBRIL wipes to perfection



PAINT BRUSH ACTION means uniformly thin coatings for longer-running, trouble-free plates.

Can't Scratch - contains only pure, soft cotton.

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#### **Intertype Opens Two Offices**

Two new district offices have been opened by Intertype Co., division of Harris-Intertype Corp. The new offices are in Dallas, Texas, and Atlanta, Ga.

The Southern district office, at 1804 Hi-Line Drive, Dallas, will serve Texas, Arkansas, Oklahoma, Louisiana and Mississippi. F. L. A. Gerspach, Intertype representative in Texas since 1947 and formerly composing room foreman of several newspapers, has been named manager.

In Atlanta, the Southeastern district office will be located at 124 Sixteenth St. N. W. It will serve Georgia, Florida, Alabama, Tennessee, North and South Carolina, Southern Virginia and Kentucky.

The district manager will be Charles W. Wallen, with Intertype since 1948, and most recently the company's representative in Southern California.

#### **Equipment Fabrication Chart**

A lubrication chart, listing all major types of graphic arts equipment, their lubrication points, and the proper lubricant to be used, is available from the Anchor Chemical Co., Inc., 827 Bergen St., Brooklyn, N. Y.

This chart was prepared to help alleviate the confusion about proper lubrication of the myriad types of equipment, tolerances, and types of lubrication.

Since much equipment is presently being manufactured in Europe, and these specifications are not easily translated into American standards and viscosites, the chart is designed to serve as a guide to many owners who need help in making these interpolations.

Proper lubrication procedures as well as specific points of lubrication and recommended lubricants are included.

#### **Champion Gets Larger Plants**

Champion Color Corp., nationally known producers of color separations have moved to larger quarters at 6 Varick St., New York.

The new quarters measure 6,000 square feet, more than double old space on East 18th St. New sinks, camera, dark room equipment, etc., have been added to modernize the plant and speed production.

#### **Rising Win Advertising Award**

Rising Paper Co., Housatonic, Mass., was awarded first prize in the business papers category of the 1961 Merit Awards Contest of the Advertising Club of Springfield, Mass. The annual competition, sponsored to recognize and encourage the creation of superior advertising, resulted in a first-place award to Rising for its Line Marque insert which appeared in printing and advertising trade publications during the Spring and Summer of 1960. (See ML June issue).



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MODERN LITHOGRAPHY, Morch, 1961

#### Miller Forms Web Dept.

Miller Printing Machinery Co. of Pittsburgh, Pa., has appointed A. E. Searle, Jr., vice-president, to formulate the company's future plans and marketing in the field of web offset printing equipment. Mr. Searle has been associated with the graphic arts during his entire career, and for the past 25 years has been active in sales and sales management for the company's line of offset, letterpress and rotogravure printing presses.

Miller has acquired the manufacturing and patent rights of the Trailblazer web-offset press from the Waldron-Hartig Division of the Midland-Ross Corp. It is this press which is expected to form the basis of the company's entry into the web offset field.

#### Krause Leaves Rexford

Joseph Krause, technical director and production manager, R. W. Rexford Co., Inc., Philadelphia, has resigned to join A. D. Hanschy Co., Chicago, in a similar capacity. He has been succeeded by Fred Diamond, formerly of Capital Printing Ink Co., of Washington, and Bowers Printing Ink Co. of Chicago. Mr. Krause is a former president of the Philadelphia Printing Ink Makers Production Club.

#### **Canale Gets Larger Quarters**

The Canale Chemical Corp. of East Meadow, N. Y., manufacturers and distributors of graphic arts products, has moved its operation into larger quarters at Glen Cove, N. Y.

The move will triple the company's manufacturing capacity and allow for future expansion.

#### **Rutherford Moves Midwest Office**

The Rutherford Machinery division of Sun Chemical Corp. has moved its Midwest sales office to larger quarters at 544 Washington Blyd., Chicago 6.

#### **Metter Joins ATF Sales**

American Type Founders, Elizabeth, N. J. has appointed Harry H. Metter as sales representative, General Printing division, for Southern New Jersey and part of Philadelphia. His headquarters will be in the Philadelphia branch of the company, which also serves Delaware, Maryland, the District of Columbia, and most of Western Pennsylvania.

#### Recht Starts Calif. Corp.

William Recht Co., Inc., has formed the Rexon Corp. at 319 East Washington Blvd., Los Angeles.

The new corporation will distribute "Rexon" offset blankets, "Kwik" blanket fix, "Velvadamp" roller covering and "Rexite" rubber stereotypes in California, Oregon, Washington, Arizona, New Mexico, Idaho, Utah and British Columbia under the presidency of Carl A. Turk, Jr., formerly of the Ortman-McCain Co.

#### **Magnetic Printing Booklet**

A 48-page booklet explaining Magnetic Ink Character Recognition and answering 142 most frequently asked questions about magnetic ink check encoding is now available from A. B. Dick Co., 5700 West Toughy Ave., Chicago.

The booklet discusses the American Bankers' Association specifications for MICR; requirements and costs for check imprinting installations; techniques of imaging masters, check imprinting, and quality control; and details of check book use.



#### New Type "L" Package

A self-closing package for 3M brand Type "L" Photo Offset Plates has been introduced by Minnesota Mining and Manufacturing Co. to provide protection from dirt, moisture and light while the plates are still light-sensitive.

The box is overwrapped in polyester film, and the top of the box flips up and closes itself when released.

#### **Anti-Static Cleaner Announced**

An anti-static cleaner which combines a brush, a shockless static bar and a suction hood to remove dirt and dust, and neutralize static to prevent re-attraction of the dust, has been announced by the Simco Co., located at 920 Walnut St., Lansdale, Pa.

The cleaner is available in any effective length for all sizes of parts and materials. A power unit operating from 110 or 220 volt AC current energizes the static bar and a blower of suitable capacity can be

furnished for the suction hood, according to the company.

#### Feature Wassau Everest

Wassau Paper Mills Company's text printing paper, Everest Text and Cover is featured in a new revised sample and specification booklet.

The booklet contains samples of the range of stocked text and cover weights, and regular special finishes that are now aavilable.

Copies are available from the company's distributors or by writing direct to the advertising department of Wausau Paper Mills Company at Brokaw, Wis.

#### **Rutherford Installations**

The following firms have recently installed Rutherford equipment in their plants: Lewis Business Forms Inc., Jacksonville, Fla., type RMC 33 x 42" semi-automatic photocomposing machine; Cadillac Printing and Lithographing Co., Broadview, Ill., 58 x 78" type PLD semi-automatic photo-composing machine;

Schultz Lithographing Co., Chicago, 58 x 78" fully automatic photocomposing machine; and the Regensteiner Corp., Chicago, 58 x 78" fully automatic photo-composing machine.

#### McGuirk Joins Finch, Pruyn

Richard G. McGuirk has been appointed a sales representative for Finch, Pruyn and Co., Inc., Glens Falls, N. Y.

Mr. McGuirk's sales territory will comprise Pennsylvania and Ohio, with general assignments in the middle Atlantic states. A 1952 graduate of Siena College, he served two years in the Navy. He was formerly a sales representative for the Upjohn Co.

#### Two Join Miller Sales

Douglas W. Mulcahy and George E. Funkhauser have both joined the New York sales staff of the Miller Printing Machinery Co., Pittsburgh. Both will have their headquarters at the company's New York office and showroom, located at 75 Varick St.



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Western States Distributor: LA GRANGE, INC., Hollywood 38, Cal.

Midwest Distributor: WHITE PHOTO SALES, INC., Chicago 13, III.

Canadian Distributor: W. E. Booth Company Limited, 12 Mercor St., Taronto, Can.

#### Dayco Opens N. J. Office

A new regional sales office and warehouse has been established at Linden, N. J. by Dayton Industrial Products Co., Melrose Park, Ill.

Robert G. Burson, vice president of Dayton Industrial Products, said the new location would be headquarters for the firm's operations in a 12-state area and the District of Columbia.

The new facilities, located at 3401 Tremley Point Road, will include the

company's operation formerly located at Hillside, N. J. Ellis Earich has been named manager.

#### Acrolite Appoints Western Dis.

Acrolite Products, Inc., Rahway, N. J. has appointed Hurst Graphi Chemicals, a division of Hurst Plastics of Los Angeles, as direct factory representatives for their line of aerosol products for the graphic arts. The company is located at 2700-02 West Ave. 34, Los Angeles.

#### Nat'l Starch Buys Kleen-Stik

The board of directors of Kleen-Stik Products, Inc., Chicago, has agreed, subject to the approval of its stockholders, to transfer its business and name to Kleen-Stik Products, Inc., a wholly-owned subsidiary of National Starch and Chemical Corp., New York, in exchange for shares of National Starch common stock.

Kleen-Stik will operate as a separate corporation under its present management, and headquarters will be continued at its present location in Chicago.

Kleen-Stik manufacturers pressure. sensitive backed labeling papers, foils, and films primarily for the graphic arts and packaging industries. National Starch is a leading manufacturer of packaging adhesives, and is also a major producer of vinyl acetate polymers and copolymers, and is a

substantial refiner of corn starch and

#### **New Lightweight Vellum Paper**

its derivatives.

A new lightweight vellum paper with high opacity has just been introduced by Brownsville Paper Co., Brownsville, N. Y.

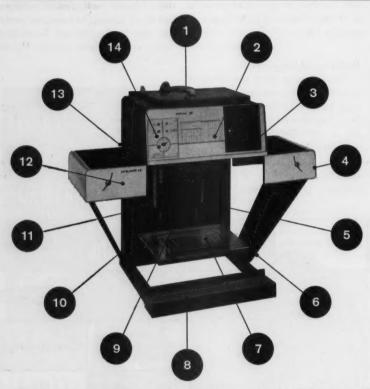
Designed for either letterpress or offset lithography, Vellum Opaque reportedly has the opacity and uniform vellum finish necessary for reproduction of type and halftone illus-

Sample books are available on request from the company.

#### **S&V Advances McNamee**

James B. McNamee has been appointed New England district manager by Sinclair and Valentine Co., Printing Ink Division of American-Marietta Co. The New England District includes six branches in New York, Connecticut and Massachusetts.

Mr. McNamee started work in the company's New York laboratories on his graduation from Iona College in 1948. He managed the Rittman, O. branch from 1952 to 1957. Then he returned to New York as national sales manager for Gravure and Flexographic Inks. In 1959 he was appointed New York branch manager, a post he continues to hold.



#### What makes Kenro the leading vertical camera?

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Versatile Kenro cameras, available in two sizes, 14" x 18" and 18" x 24", do the work, equal the quality, have the capacity of much bigger cameras. Yet they cost much less to own and operate. Write

for literature and prices.



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#### **EDITORIAL**

(Continued from Page 29)

salesmen should be on their feet, ready to greet customers, so that the booth doesn't take on the appearance of a morgue. On the other hand, overpowering prospects with a crowd of salesmen can scare them away just as effectively as a too-quiet atmosphere.

7. Finally, successful exhibitors generally are those who concentrate on pushing one item—or at most, two or three, because a display featuring a dozen or more products provides no focal point for the passerby . . . too much emphasis is no emphasis.

And, of course, there's one final way to improve an unattractive display. Assign one company representative to analyze all the other booths—particularly those of competitors—to see what particular features make them click. Careful attention to company displays now . . . while there's time to give them serious thought, will certainly pay off in bigger sales and more worthwhile exhibits for visiting lithographers.

#### STONE AGE

(Continued from Page 41)

DIRECTLY following the lunch hour, one of the artists, a portly gentleman who was Irish and somewhat of a politician, had great difficulty in staying awake. At one o'clock when we started work, he was still partly under the spell of Morpheus. He made a black paper "blinder" for camouflage purposes that fitted on his glasses, and leaned rather heavily on the armboard above the stone which had a half-inch of water on it (submarine method). Fairly frequently his whole forearm-sleeve and all-would slide off the board and into the water with a splash. Sometimes the pointed eraser in his hand made a sharp roadlike detour through the work which had to be fixed later when the stone was dry.

#### Time for Tea

THERE was a letter artist in the room . . . a real old-timer. He was an

Englishman, rather on the thin side, slow of movement and wearing a drooping, coarse, stained mustache. We apprentices had to get lunches for the men, and this man had to have his pot of tea every day without fail. We got it for him in a dark enamel pot, tea bag and all. He drank it with his lunch but saved the tea bag.

It was amusing to see him along

about 2:30 as he cautiously looked up and down the aisle over his glasses to see if the coast was clear. Then he'd go over to his cabinet and reach in behind the curtain and get the cold tea bag from the pot. With one quick motion it disappeared behind the stained mustache, which now seemed to come to life. It wiggled, it drooped, it stuck straight out as he worked on that tea bag.



"Cut our plate exposure time in half,"

-says The Stein Printing Co., Atlanta.

STEIN PRINTING COMPANY . 2161 MONROE DRIVE, N. E. . P.O. BOX 13426 . ATLANTA 24, GEORGIA

June 20, 1960

Mr. C. A. Callender The Strong Electric Corporation 87 City Fark Avenue Toledo 1, Ohio

Deer Mr. Callender,

It is a pleasure to express an opinion of the Tri-Power Lump, since I find it a very efficient place of equipment. We have had one in operation about a year and the first check showed us that we could cut our plate exposure time in half.

Also, in running checks on carbons, electrical cost and light coverage, I was pleased to find it surpassed our require-

We have other Strong Arcs in operation and therefore can highly endorse their equipment.

Yours very truly,

Willie H. Hatch Jr. Foreman, Offset Prep Department TRI-POWER ARC **PRINTING** 

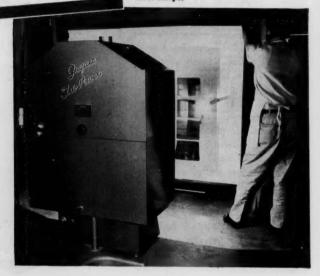
Burning a 21/2 hour trim of three inexpensive carbons, it produces a single light source three times as powerful as the next most powerful lamp, and six times as powerful as most lamps.

One TRI-POWER, with one frame, will do the same job as two or three of the next most powerful lamps with two or three frames, also effecting a saving in space.

The average lithographer can save \$2,000.00 a year with each TRI-POWER.

Designed for use with printing frames 50" x 70", and larger, or when shorter exposure time is desired on smaller work.

Operates on standard 3-phase service. Permits accurate compensation for line voltage changes. Finger-tip control automatically separates carbon holders to full expanded length for inserting new trim. Clutch and manual return eliminated. Long-life, glass insulated transformers. Exhaust blower. 360° retation.



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GENERAL PRECISION COMPANY

THE STRONG ELECTRIC CORPORATION

SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION

DIRECT MAIL ASSOCIATION OF AMERICA has appointed Louis Neibauer Chairman of Delaware Valley's Mail Day, April 12.

#### MORE VOLUME?

(Continued from Page 46)

keep men and machinery busy may have the end result of endangering the normal prices we have for our basic business by disturbing the thinking of our salesmen and operating people.

Now up to this point we have presupposed that the volume price business is the type on which each of us is daily invited to quote. However, it is just as important to consider that some of this falls into the category of "pirating accounts" . . . none of us is so naive as to overlook the oportunity to steal a good account away from a competitor. The question is: Do we rely on good selling to get the account? Or, do we throw in a low price as bait. If we are tempted along these lines, that is when we get to thinking that we can literally price a job for nothing . . . perhaps it might be a good rule to offer such a deal to one of our own best accounts!-

Just thinking about giving away profits to one of our regular customers is immediately alarming and the suggestion would be considered classic stupidity, but, a "give-a-way" to a potentially new account . . . well, that appears to be real intelligent strategy!

#### Don't Give Profits Away

Let's face facts . . . giving profits away to anyone is stupid and shortsighted. We should all be motivated by the idea of profits on a long range basis. If we are, I think the appropriate volume will take care of itself. Cost systems are or can be highly accurate in our business. We should not have to guess about the cost of doing business. We should not have to guess about whether an order is profitable volume or just volume. Being busy wears out machines, establishes labor requirements, creates fixed expenses. We don't mind any of these so long as we are being "profitably busy."

We all have our fears today and

each of us is faced with sudden "lulls." That is the time when desperation causes some to begin hitting the "Bids" because "we've just got to keep the department busy." So, we pust the panic button, stack up some orders, and a week later — just suddenly discover that departmental business has picked up and the price volume we scared ourselves into, now has to be run on costly overtime to avoid hurting our regular customers.

As far as we are concerned, we've

learned the cost of hitting the panic button . . . and now we realize that 'lulls' are a part of the printing industry. When we have these these periods, it is much better to talk with some of our regulars and stir up a little business. If we feel bargain rates are in order — then we give them where we help ourselves and the customer.

We are not volume printers and we know it. Yet like all printers, jobs slip in from a few accounts which through time and attrition become

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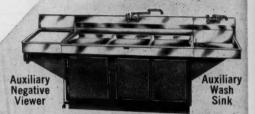


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unprofitable. I am proud of the fact that when our people met to review this situation at the beginning of 1958, it was their suggestion that we specifically drop, yes, throw out, these accounts. Yet, as a result of this group thinking, we faced what was a tough printing year, because these accounts represented about 10 percent of our volume.

The end result was that in 1958 we made exactly the same gross profit as 1957, with less volume. We had a 20 percent better operating profit and doubled the net profit. I might add that our credit losses have been \$1,134 in the past 10 years. We do not gamble on credit risks for volume.

So let me quickly summarize our own philosophy on the matter of volume:

1. Volume is important to us so long as it is profitable.

2. Volume is important to us so long as it does not make us live in constant fear of loss of a single or even several accounts.

3. Volume is important 'if' we can luckily, or with careful planning, get the right kind of a fill-in at the exact time of need. In our plant right now, for example, our sales and management personnel know exactly what we need in the way of a good consistent volume job. They know the exact press time which can be available.

Knowing your own plant operating needs is the key to gaining by volume. ★

#### HOECKEL'S

(Continued from Page 31

in value. Storage space to accommodate this takes parts of the second and fifth floors and all of the full basement. This totals above 10,000 square feet.

F. J. Dunst's father began working for the company at the age of 11 in 1900. He remained with the firm for 57 years, becoming president in 1932. He died on the job in 1957, and young F. J. took over the top spot. The younger Dunst himself began with Hoeckel's at 16 as a stock boy and worked up through the de-

partments to learn the business. All the stock in the corporation is held by employes or widows of former employes. \*

#### **DAMPENERS**

(Continued from Page 48)

obtaining varying amounts of dampening solution. Modifications of this system achieve the same end result.

The GAE Push Button Dampening System has been recently introduced by Graphic Arts Engineering Associates of Cranford, N. J. This unit utilizes a high torque electric motor driven fountain roller. A variable control voltage varies fountain roller speed from a bare creep to a full 90 revolutions per minute. (Average speed of the constantly driven conventional fountain roller is about 12 r.p.m.) By using a smooth acting ductor cam, ductor roll-offs can be varied from zero to flood amounts. In the GAE system, the dwell of the ductor cam is fixed, and a smooth

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MODERN LITHOGRAPHY, March, 1961

rise and fall is designed into the cam action, avoiding sharp banging ductor contacts.

The "Quick Wet" button instantly provides water as required and when the button is relieved, the pre-set conditions of water control automatically take over. The fountain roller continually revolves and a calibrated control dial is used for reference settings. Operation of the water control unit is independent of press operating speed, Figure 4 illustrates a GAE System on a two-color Miehle 38.

In lithography, water assumes the dual role of friend and foe. A friend, since it is the basis of our process; and a foe, for its problem of proper control.

The whole history of patent literature over the past 60 years has shown that a wide variety of dampening devices have been tried in the lithographic industry, some more successfully than others. Some observers feel that the quality of lithography will be increased only as water is decreased or eliminated, while others feel that the presence of water in the process actually offers advantages over the letterpress system, because water permits lithography to be a planographic process.

Whether any one of the currently popular dampening systems will prove, in the long run, to be the final answer to dampening problems is impossible to predict at the present time. Certainly lithographers will want to watch carefully every innovation in this field, with the hope that, eventually, most of our problems will be eliminated.

#### Reference

 Wood, W. H., A Review of Dampening Systems for Lithographic Presses, Technical Association of the Graphic Arts, 1955.

#### TRAINING

(Continued from Page 45)

has a real desire to become proficient, he must force his own training. He must read and study, he must ask questions if he wants to know something, he must ask for books and trade magazines, he must ask someone to help him, he must ask for permission to practice after hours, he must ask for material to experiment with and if he can't get it free, he must pay for it himself. The individual must seek out his source of information and the people who will help him. This is how I received most of the little knowledge I have, and I believe the same is probably true with you. And, this is the type of instruction and inspiration we must pass on to the younger people who want to learn.

Pride in our craft is also important. This attitude can have a tremendous influence on the desire to learn. A man passing by a site upon which a building was being erected asked one brick layer what he was doing, to which the brick layer replied, "Laying brick, you idiot! What do you think I'm doing?" The man asked the same question of another brick layer, to which he



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replied, "I'm helping to build a Cathedral." Now, which do you think was the best craftsman?

The formula for learning is desire, effort and guidance.

#### **Personal Initiative**

People do vary in their ability to learn. For example, children born of parents who are teachers can, at an early age, possibly be taught how to study and learn better than those children who would not have such guidance available to them. However, a person who really wants to learn and is willing to work and study long and hard enough, can overcome such an apparent disadvantage.

The first requisite for self motivation is to have a real desire for achievement of a particular goal. Mere desires, however, are often quickly lost because to fulfill these desires requires persistent hard work. A person may say, "I wish I could do 'so and so'," but what he probably means is, "I would like to be able to do so and so, but it's too much trouble to learn how."

If you say, "He is a smart person," what you mean is, "He has devoted sufficient time, effort and study to absorb enough knowledge to be a smart person."

There is no secret formula for learning. It can be explained by simple mathematics. If you study 10 hours a week, you will have a total of 520 hours of learning a year. If another person studies 20 hours a week, he will have 1,040 hours of learning a year. Isn't it reasonable to expect him to be twice as smart as you?

While I firmly believe that a good in-plant training program can help make better craftsmen, the lack of such programs leads me to the conclusion that most craftsmen will continue to be made by their own initiative in having a job in a plant where they can develop their own training program. And we can do much good for the trainees by giving them the facts about what they must do on their own to make themselves real craftsmen. That they cannot learn enough on the job; that they must constantly seek knowledge by read-

ing, studying, practicing and experimenting.\*

#### SMALL BUSINESS

(Continued from Page 43)

Ask yourself "Is this the best way of grouping these people so that we'll get the job done here?"

- You can sit down with each of the key people reporting to you and work out a statement of exactly what their job consists.
- You can sit down with these same people again from time to time and appraise their performance, telling them what they have done exceptionally well, and what they could do to improve their performance.

These three steps, I would suggest, would put you along the road to better management.★

#### COLOR

(Continued from Page 33)

Now the cycle is turning full-round. Already the more vivid colors of a decade ago are beginning to show up in home accessories and furnishings. By maintaining historical records to study rising and falling tides; by conducting market studies, consumer polls, retail sales tests; by following high fashion to separate color whims from new color habits, it is possible for the researcher to do a surprisingly good job of prognostication.

This is hard work and requires less talent than painstaking attention to factual details. If there is little glamour attached to research methods, the results are surely exciting. The profitable ends of business are served, and people are gratified in their desires. The change in color acceptance and preference which continually creates new markets is not a matter of forced obsolescence. but a normal and laudable alteration in taste and appreciation which enhances the value of our already rich lives. Who can question the motivations symbolized by the desire for pleasure and beauty; the new suit or new dress, the new furniture or coat of paint which give dignity and at-



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#### PRODUCTION CLINIC

(Continued from Page 55)

these danger signals are not heeded and this neglect can cause loss of production time as well as money.

#### Picking and Fuzzing

Question: Recently we were troubled with picking and fuzzing and nothing we tried in the way of remedy helped. First we thought it was the paper, then the ink, but since we ran another job with the same paper and ink and had no trouble at all, we don't know where to put the blame.

Answer: Your problem prompts us to ask whether the two jobs, the one

which gave trouble and the latter which ran all right, were both multicolor or single color jobs. We observed a similar case where everything was the same except that the job which gave trouble was run through the press twice and the other job was a single color job.

It was discovered that when the paper passed through the press for the first color the fibres of the paper were loosened, and through a magnifying glass they appeared to be standing on end or ready to lift off. It was when printing the second color that fuzzing and picking occurred on the job.

The peculiar part of the case referred to is that the first color, which did not show signs of picking, was run from a very old and tacky blanket and when trouble was encountered in running the second color, changing to a new blanket didn't help. It seems the damage was already done.

To guard against this happening it may be wise to examine the printed sheets with a magnifying glass when starting the first color and thus see what is happening to the surface of the paper. Then run a dozen or more sheets through twice or three times to see if the paper picks. In this way, measures to lessen the hazard may be taken, such as putting on a good (or a new) blanket, shortening the ink, raising the relative humidity in the vicinity of the press either by spraying hot water on the floor or by means of a portable electric stove or by boiling a kettle of water directly under the press. \*

#### METAL DECORATING

(Continued from Page 68)

supply cost because of the usage by this section.

C. FIXED COST. These sheets cover the plant controlled fixed cost. The first group under the heading of fixed cost constant are developed by accounting procedure. Example: Vacation Pay development would show the number of people, times the hours they are entitled to under the union contract times the dollar amount they are paid. In the second group under the heading of Programmed Fixed Cost, some of the items bear an explanation.

Service Labor: This is the labor required which is of a fixed nature regardless of activity. Such items as sweepers, janitors, storeroom attendants, and lighting ovens prior to start are shown here. In this account the vacation pay and holiday pay have been included.

Supervision: This account includes the plant supervisors, i.e.: foremen, assistant foremen and superintendents.

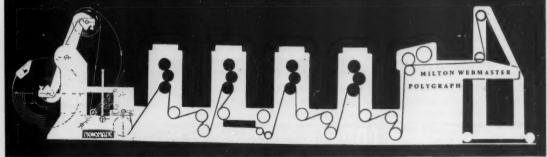
Clerical: In this account the departmental or plant clerical personnel would be included, such as department schedule clerk.

Manager and Staff: In this account the following would appear: plant manager, assistant plant manager and their secretaries, industrial engineering department personnel, production control personnel, manufacturing engineering department personnel (ex-

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cluding the machine shop people), purchasing and their personnel, industrial relations and their personnel, and accounting and their personnel.

The number of people budgeted in the above four accounts have been determined after an analysis of the work required by these people was made. The other items shown on the fixed cost sheets are self explanatory, therefore we can skip over the details. Those items of expense not shown here can be handled by adding accounts to this sheet showing them in sales and administrative expense. The handling of these costs again depends on the type of accounting system followed within the company.

D. VARIABLE COST OF SALES: In reviewing the development of the variable cost sheet two designs may be used. For this example I have chosen to use a four and two design plan, averaging 1.5 press passes and 1.0 coater passes. In most operations there will be numerous designs which would have to be developed using the same approach as shown in this example. In this development the raw material cost is obtained from the bill of materials and shown as a cost per thousand sheets. The coating and ink material is obtained from the standard bill of material sheet.

Usage times the cost per gallon or pound will give us the cost per M sheets. Using the standard line hours per M sheets we can easily convert the total labor dollars per oven hour into a M sheet basis. The supply cost is handled the same way as labor. These costs have been brought forward from the Summary of Cost sheet. Spoilage, which has been previously established for this operation, is used. The per cent is multiplied by the total cost to that point in the operation where this spoilage is generated.

All items of expense are now covered and we can now take the design cost times the anticipated volume and establish the Variable Cost of Sales for that group. The variable cost of sales for the various designs is added to establish the total cost of operation for the year. This figure is carried forward to the first sheet labeled forecasted budget.

E. FORECAST BUDGET SHEET: The total Gross Sales shown on this sheet should be developed using the sales policy of the company.

All elements of cost are shown in this sheet. If the plant can maintain sales and meet the expense budgeted for this volume the income shown on this sheet would be met. For better control, these total costs should be shown on a monthly basis so that the plant can make comparisons against actual performance and take care of unfavorable variances before they get out of hand.

In closing I would like to reiterate that a meaningful breakdown of costs, expense, income and profit must be presented to management if it is to be in a position to make the right decision.

#### PHOTO CLINIC (Continued from Page 59)

oxidation stain that occurs when a film being developed is exposed to air excessively, as during inspection, or from trapped air in the solution. With tray development, blotchy effects are often caused by incomplete immersion of the film in either the

developer or fixer.

Dichroic stain is a deposit of colloidal silver. It is closely related to the silver deposition already explained and, in many cases, is generated by the same conditions. Because of the unique structure of the silver deposit, dichroic fog has a distinct appearance. When viewed by transmitted light it has a purplish to brown color. By reflected light it appears greenish or metallic (copper). If only lightly deposited on the emulsion surface it can often be wiped off while the negative is still wet. A very heavy deposit within the emulsion is difficult, if not impossible to remove.

This by no means exhausts the types and causes of alien densities on photographic negatives. A host of others can be attributed to organic and metallic impurities in water. A thorough treatment of the subject will be found in the booklet Stains on Negatives and Prints, available from Eastman Kodak Company.

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#### Changes at Manhardt-Alexander

The Manhardt - Alexander, Inc., Buffalo, N. Y., recently elected Melvin Alexander president. He succeeds his father, I. Lewis Alexander, who is now company chairman. The new president had been with the company since 1940, and has been vice president for ten years.

Gilbert H. Nicklas, new vice president, was for eight years account executive in charge of the Niagara Falls office.

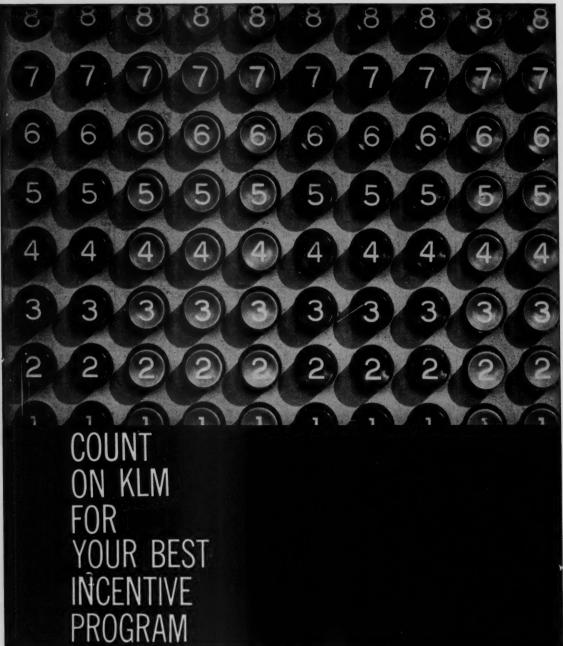
The new president announced that a \$250,000 expansion program is now underway. New printing and bindery equipment has been purchased as well as electrically operated paper cutters. The company has



also added 10,000 square feet of manufacturing space and 2,003 square feet of space for new executice offices. Installation of additional color-processing equipment will be added in the near future.

Corodon W. Gibson, national account supervisor, has been assigned the additional duties of supervising new accounts in northeastern Pennsylvania and the Midwest.





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#### TALE ENDS

A MONG the secondary effects of a national election is the fact that a number of leading government appointees leave Washington to make room for their incoming successors. Of primary concern to the graphic arts is the retirement of Public Printer Raymond Blattenberger, whose successor had been rumored at presstime, but not confirmed from the capital.

It wasn't many months after Mr. Blattenberger's nomination to the post by President Eisenhower in March, 1953, that the new Public Printer started looking for ways to save the government—and taxpayers—money. In an address in September of that year at an NAPL convention, Mr. Blattenberger said that he had found a way to cut appropriations by half a million dollars without seriously curtailing service.

Born in Philadelphia in 1892, Mr. Blattenberger went to work at the age of 13 as an errand boy for a ship chandler. He later entered the graphic arts and was to become senior vice president at Edward Stern & Co.

ML's editor had the pleasure of touring the G.P.O. several years ago, with the Public Printer as our host, and we were quite impressed by the long battery of litho presses and the efficiency of the mammoth operation. We are sure that our readers join us in wishing Mr. Blattenberger happiness in his retirement.

Trade magazine editors in the graphic arts field need never fear a shortage of calendars. At year's end we are in receipt of a wide variety of handsome calendars, most of them examples of high quality lithography. One of the most exotic to reach our desk in recent months is a six-month's calendar on one oversized sheet from Mitsumura Printing Co., Tokyo.

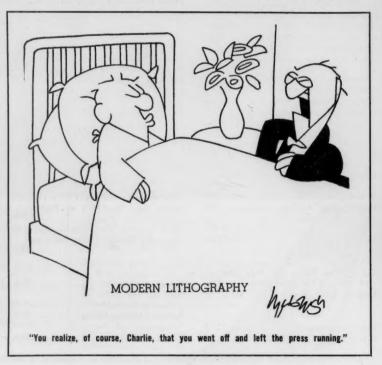
The calendar features brilliant illustrations of ancient Japanese toys. An accompanying note explains that the technique of carving the toys has been handed down for more than 200 years. In the quaint English employed by our oriental friends at Mitsumura, it is noted that the bull and ox depicted on the calendar "are both valued as happiness bring mascot."

Our neighbors to the north are quite concerned about a copyright situation which they feel has acted against the interests of Canadian book manufacturers. J. B. McGeachy, writing in a recent issue of *The Financial Post* (Toronto), summarized the situation this way: "When more than 1,500 copies of a Canadian-made book (or magazine) are sold in the U. S., American copyright on the work is lost. This means that

anyone in the U. S. may print it, circulate it and sell as many copies as the American market will take without paying royalty to the author, and without liability to prosecution." Canada, on the other hand, operates under the Berne convention, with the result that American-made books can have unlimited sale in Canada without loss of copyright.

The situation, of course, has a great deal of interest for lithographers of books on both sides of the border, but a solution seems to be in sight. If Canada were to accept the Universal Copyright Convention (adopted in Geneva in 1952) as the U. S. has done, the "manufacturing clause" would not apply and traffic in books would be unrestricted in both directions.

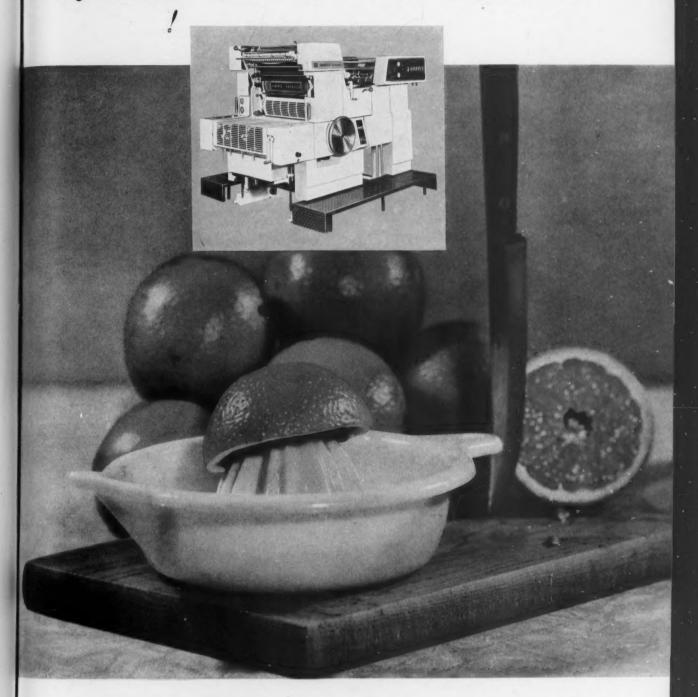
Mr. McGeachy, in tracing the background of the situation, asserts that "the Americans have a gaudy and notorious history as literary pirates. In the 19th century, as everyone knows, they pinched the works of Charles Dickens and other popular novelists, reaping vast profits from this nefarious trade." Nowadays such pilfering is relatively limited, and it is to be hoped that it will be eliminated all together if and when Canada embraces the Universal Copyright Convention.



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